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April 2004  
Issue #60

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## On the cover

Enjoy Karmen L. Schmidt's ten-strand weaving technique (p. 76).  
Photo by Jim Forbes

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## from the editor



Mindy Brooks

**E**arly last year, I left *Bead&Button's* staff to start a second beading magazine for Kalmbach Publishing. Working on the *BeadStyle* launch was a wonderful experience, a chance to focus on fashion-savvy strung jewelry that's easy enough for a beginner to tackle.

From the start, it was enormously gratifying to hear from new beaders as they visited their first bead shops and tried their first projects; and it's been an honor to play even a small part in introducing women to this remarkable pursuit.

Of course, it's unlikely that new beaders know exactly what they're in for. Most have not yet taken classes or leafed through bead catalogs or shopped at bead shows. They may not have any idea about art glass beads or keshi pearls or the world's seemingly endless array of gemstones. A beginner can't possibly imagine the wealth of materials, techniques, and artistry that beading offers. But once they catch on, they face the serious risk of getting caught up in a long, passionate relationship.

At least, that was my experience. I was surprised to learn how rich in opportunities, how boundless this area is. Scholars pursue the historic and cultural roles of beads. Collectors search for the world's rarest beads. Visual artists apply beads as surface embellishment. Glass, metal, and clay artists treat beadmaking as a sculptural form. A few beaders research and document bead stitches gathered

from around the world, rescuing techniques that might otherwise be lost or forgotten. Other beaders learn these techniques, preserving them and interpreting them to suit 21st century aesthetics. And the list goes on.

For some of us, beading promises a lifetime of interesting companionship – it's simply impossible to think we might ever run out of new things to try. When I look back through past issues of *Bead&Button*, I sense the bounty that's been at the core of the magazine's energy and its success. Article after article, year after year, this magazine has given readers what amounts to an encyclopedia of new techniques, profiles of leading artists, samples of exquisite craftsmanship, and irresistible projects. As I take on the role of editor, I can't help but think of how high founding editor Alice Korach set the bar. So much of what beading is about has already been covered in these pages. But, I promise, there's much, much more to come.

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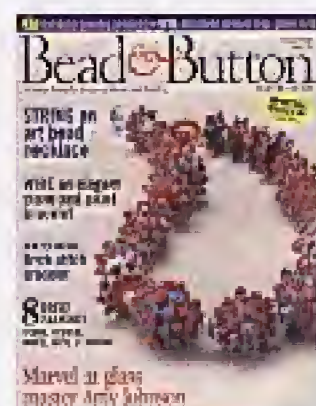
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## your letters



February 2004

Issue #59 features a glass bead  
necklace by Amy Johnson

### button jewelry

Thank you for including jewelry designs that feature buttons in your last few issues. I make beaded jewelry and have recently discovered the beauty of antique buttons. I've been struggling with ways to incorporate buttons in my work, and your publication has given me new ideas and inspiration. Please continue to offer articles on buttons in addition to beads.

— Paula Singleton, by email

I love Lynne Dixon-Speller's project in the February 2004 issue and her technique for using buttons and pearls. What a novel combination! I especially like to use buttons without ruining them by gluing or cutting off their shanks. Many thanks.

— Angie Adams, by email

### wire artistry

Wendy Witchner creates lovely wire jewelry without using a torch or chemicals. I hope she will continue sharing her creations with your readers. — Sarah Ashfield, Winston-Salem, North Carolina

As one of our contributing editors, Wendy's work appears



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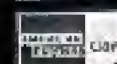
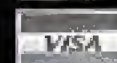
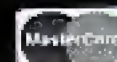
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## your letters

regularly in Bead&Button.  
Look for her wire and rakia necklace in this issue's "Wire Expressions," p. 56.

### Green Girl whimsy

I was captivated by the article on Cynthia and Sheila Thornton of Green Girl Studios. I've seen and bought their delightful beads at several shows, but didn't know anything about the makers. Although they're working more than a century apart, Green Girl beads remind me of 19th-century illustrator Kate Greenaway's elegant and charming drawings in old children's books.  
—Mary Benjamin, Seattle, Washington

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### more Your Work

Thanks for the extra page of "Your Work" in the February issue. I always enjoy seeing what other bead makers are up to, especially when it's totally off-the-wall or what I call "extreme beading." Nothing stimulates the imagination



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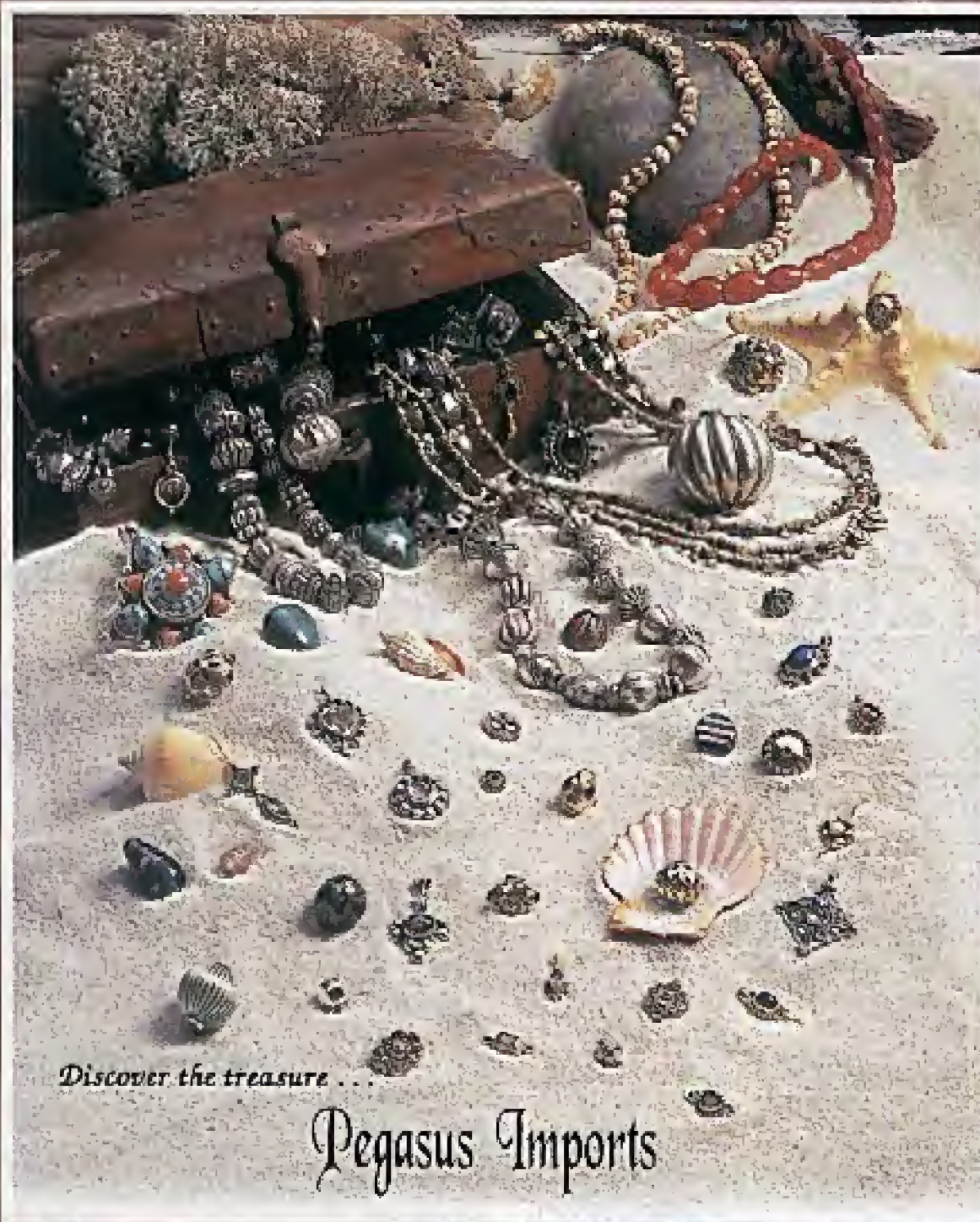
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## your letters

like getting a look at a great example of fabulous, unusual, or outrageous beadwork. I especially liked the beaded chair. Wow! Keep it coming.

— Turra Peterson, via email

### loves art glass beads

When I started beading, I was only interested in making strung jewelry with pearls and stones — the stitches looked too hard and I really didn't know or care much about art glass beads. Well, things have certainly changed thanks to *Bead&Button*. Over the past year, I've found that your profiles of beadmakers are the first articles I turn to. I've been buying artists' beads at shows and on the Internet and using them to highlight almost all my jewelry. I might even take a class and learn to make them myself!

— Angela Loch, Dallas, Texas

*Errata: In "Peyote Perfection" by Sharmine Wirasekara in the February 2004 issue, we incorrectly identified the necklace that won Honorable Mention at Convergence 2002. The correct necklace is "She Sells Sea Shells."*

### WHAT'S ON YOUR MIND?

We'd like to know what you're thinking when it comes to articles in *Bead&Button* and other bead-related topics as well. Send your letters to Editor, *Bead&Button* Magazine, 21027 Crossroads Circle, PO Box 1612, Waukesha, Wisconsin 53187-1612 or [editor@beadandbutton.com](mailto:editor@beadandbutton.com).



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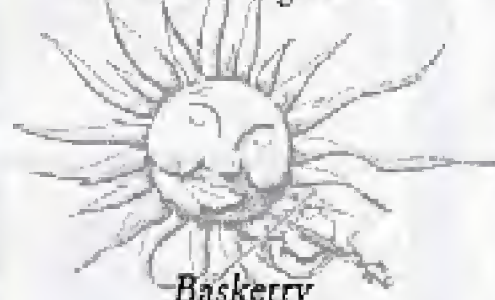
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## tips & techniques



### customized clasp

My addiction to beading has led to making my own findings. Now when I am designing jewelry, I can add a finishing touch by incorporating a design aspect of the piece in the clasp. This wirewrapped S-hook design works great for wire pieces and strung jewelry.

Fold a 24-in. (.6m) piece of 22-gauge wire in half. Place a 5-in. (.13m) piece of 16-gauge wire against the bend and wrap the 22-gauge wire in a tight coil around it.

When you reach the end of one half of the 22-gauge wire, turn the piece and wrap the other half. Remove the coil and cut two 1½-in. (38mm) pieces. Center a 1½-in. coil, a 6-8mm bead, and a 1½-in. coil on the 16-gauge wire. Form the wire into an S-shape and trim the ends to ¼ in. (6mm) past the coil.



Turn a small plain loop (see "Basics," p. 166) at each end with roundnose pliers.

Bend a 10-in. (.25m)

piece of 22-gauge wire in half and wrap one end several times around the coil to the left of the bead. Wrap the other end of the wire over the bead and make the same number of wraps on the right side of the bead.



Trim the wire, leaving enough to make a small loop or curl next to the coil.  
 — Rachel Nelson, Santa Cruz, California

### Super Glue saver

I like to use Super Glue to secure knots and thread ends in my beading projects, but after I've used it a few times, the lid seems to adhere itself to the applicator and it is no longer useable. Here's a great trick to ensure that your Super Glue will open the next time you need it.

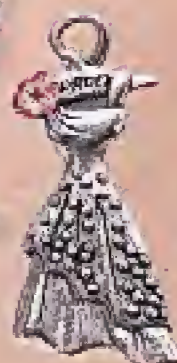
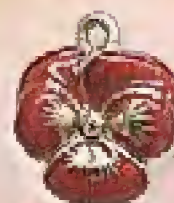
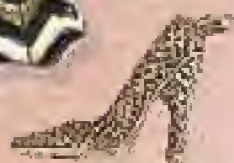
When you open the bottle for the first time, put petroleum jelly or Vaseline on the threads of the lid and screw it on and off a few times. Now you can spend more time beading! — Susan Frost, Ontario, Canada





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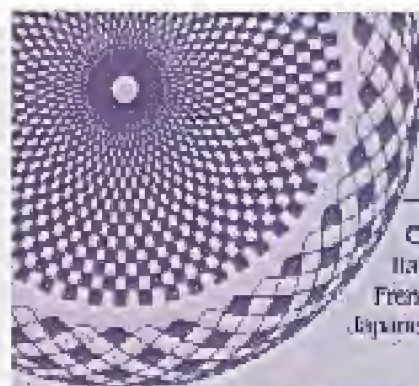
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## tips & techniques



### button magnets

After reading an article in *Bead&Button* that used buttons as the focal point of an earring design, I began playing with a couple techniques for beading on and around buttons. I painted small round magnets with acrylic paint to match the color of the button, then glued a painted magnet to the back of each one after I embellished it with beads. Now my refrigerator even has beads on it! — Carol Flash, Cambria, California

### pick-up spilled beads

An adhesive lint roller is perfect for picking up stray beads. Just roll it over the surface where the beads fell, tear the sheet from the roll, and remove the beads from the tape. — Melissa Wisdom, Murfreesboro, Tennessee

Have you discovered a new way to solve a beading problem, developed a creative storage solution, or figured out a great technique to make beading easier? Here's your chance to share it with other *Bead&Button* readers. Plus, we pay for each one we publish. Send your tips with rough drawings, photos, or samples to: Tips Editor, *Bead&Button*, PO Box 1612, Waukesha, WI 53187-1612, or web@beadandbutton.com.



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origins

# Wampum - labor of love

by Sally Roesler

Shortly after arriving on Martha's Vineyard in the late eighties, I started to get interested in wampum, the shell beads that have played a significant role in Native American culture for thousands of years as well as in the early history of the American colonies. I didn't understand what gave this bead its value and its unexpectedly high price, especially after seeing clam shells discarded by local fish markets and scattered across the beach.

## history

In Native American culture, particularly the Narragansett, Pequot, and Wampanoag tribes of New England, wampum beads were woven into belts, vests, collars, and other types of ornamentation. These became part of tribal rites and ceremonies and were used not as money but as offerings of peace, compensation for crimes, prizes for sporting victories, and in support of marriage proposals.

Seventeenth-century Europeans found that using wampum made commerce in the Colonies easier than their formal (and scarce) hard currency. They also introduced new tools, including metal drill bits, stimulating the production of more and finer beads. But, by the early 1700s, wampum's role as money had diminished.

## production

Making wampum beads starts with finding the right quahog clam shells (the source of the wampum). The ideal shells have purple edges, layers, or swirls and are thick enough to shape and grind. In addition, shells must be free of any blemishes or holes caused by the tiny sponges that live on them. Turning these shells into beads is a difficult process, even with today's

tools. The quahog has one of the sea's hardest shells, and it becomes brittle from the heat of drilling. Like other shells and pearls, the dust it creates is toxic, and the work is done in water.

## renewed interest

After steady decline, the process of making wampum beads was dormant for about 80 years. In the early seventies, Joan LeLacheur, Kate Taylor, and Charles Witham, a group calling themselves the Black Eagle Mint, revived the art on Martha's Vineyard.

Today, wampum is more than just novelty jewelry from Cape Cod and Martha's Vineyard. Its history and value are

The ideal shells have purple edges, layers, or swirls and are thick enough to shape and grind. Shells must be free of any blemishes caused by the tiny sponges that live on them.

recognized worldwide. Over the past decade, I've seen the demand for wampum beads double, and jewelry designers are using it both for contemporary and traditional pieces.

Whether you believe that there is something spiritual and magical about wearing wampum or you simply want to enjoy one of nature's finest gifts, it's hard to separate this beautiful material from its distinguished heritage.

*Sally is the owner of Beadniks and The Bead Goes On in Martha's Vineyard, Massachusetts. Contact her at [beadgoes@vineyard.net](mailto:beadgoes@vineyard.net).*



## pattern gallery

### Panda

My love for animals inspires many of my headed pieces. This pattern features a Giant Panda – the most recognizable animal in the world and one of the most endangered.

– Sharon Bateman, Rathdrum, Idaho

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## pattern gallery

### Hummingbird wallhanging

The rich and vibrant color in this pattern gives it a tapestry-like appearance, so I made three tabs at the top to hang it from a decorative dowel.

Work this pattern in peyote or vertical brick stitch. The finished piece is  $3\frac{1}{2} \times 4\frac{1}{2}$  in. (89 x 114mm).

— Jennifer Creasey, Aleknagik, Alaska,  
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# Victorian tassels



by Iris  
Sandkühler

This set of earrings offers a refined look with vintage flair. The dangles fall gracefully, enhancing both short or long hairstyles.

Perfect for beginner or intermediate beaders, this two-hour project builds off easy wirework techniques. Make sure to use ultrathin head and eye pins that will fit through the pearls' holes.

on an eye pin (photo a). Make the first half of a wrap and loop (see "Basics," p. 166), attach the finding, and finish the wrap (photo b).

② String a 4mm crystal on an eye pin. Trim the wire to

## stepbystep

String the center dangle on a finding, then connect the outer tiers to the bead cap.

① String a 4mm crystal, a bead cap, and a 4mm crystal







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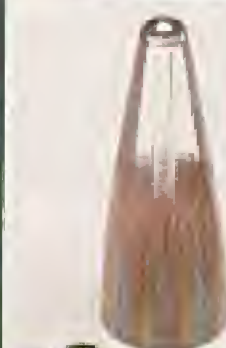
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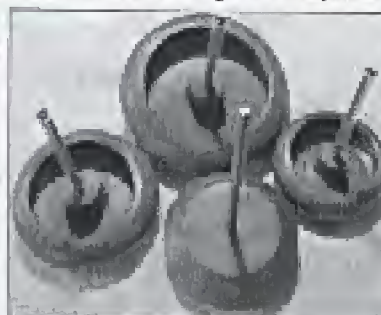
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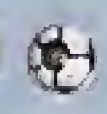
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simply earrings



$\frac{3}{4}$  in. (10mm) and make a plain loop (see "Basics" and photo c).

③ String an 8mm crystal, a spacer, and a pearl on a head pin, then make a plain loop (photo d). Connect the three bead sections to form the center dangle (photo e).

④ String a 4mm crystal, a spacer, and a 4mm crystal on an eye pin, then make a plain loop (photo f). String a 4mm crystal, spacer, and a pearl on a head pin, then make a plain loop (photo g). Connect the





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two sections (photo h). Make a total of six dangles.

**5** Hook a dangle on the edge of a bead cap (photo i). Continue until all dangles are attached (photo j).

**6** Make a second earring to match the first. •

*Iris is director of e-learning at The BeadShop, 158 University Ave., Palo Alto, Calif. 94301. Contact her at (650) 328-5288, iris@beadshop.com, or www.beadshop.com.*

### materials

- 42 4mm Swarovski bicorne crystals
- 2 8mm Swarovski bicorne crystals
- 14 4-5mm side-drilled freshwater pearls
- 28 4mm daisy spacers
- 16 2-in. (51mm) ultrathin eye pins
- 14 1-in. ultrathin head pins
- 2 bead caps
- 2 earring findings

**Tools:** round- and chainnose pliers, diagonal wire cutters



# your work



## SUITE KLINT

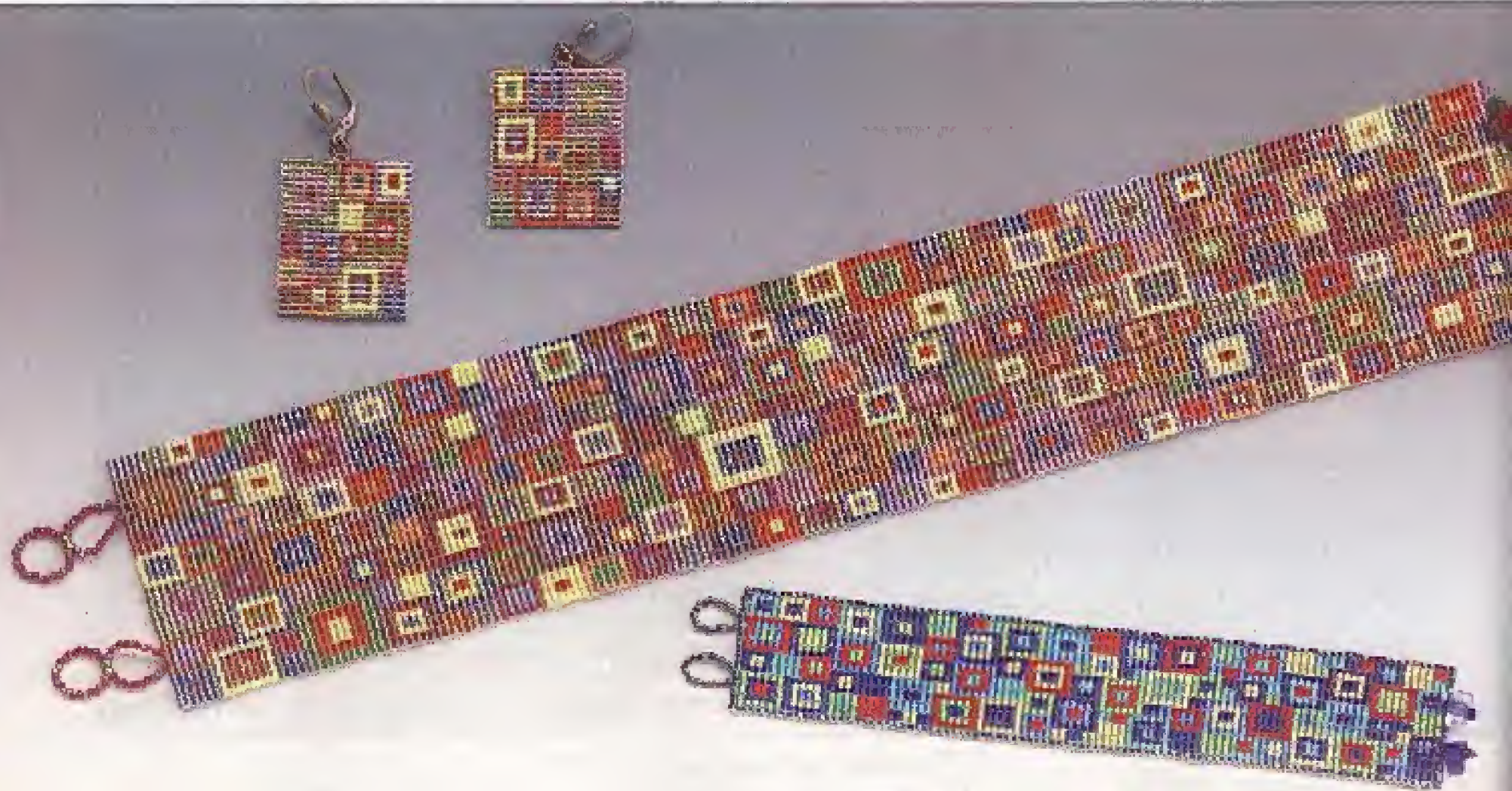
The mosaic collar originally began as a bracelet and grew into a collar when I found I couldn't stop adding rows upon rows of beads. Each piece is square stitched in Delica beads. My inspiration stems from the richly textured, colorful art of Gustav Klimt. Tracey Neidhardt, Scarborough, Ontario, Canada; (416) 698-6140



## BETSY BUNNY

I was a novice beader before undergoing spinal surgery that left my hands numb and my coordination shot. I feared I'd never get to indulge my passion for beads again. Even though I couldn't feel the needle or beads, after a year I attempted beading again by enrolling in a spirit doll class. I completed a 3-in. doll, then made another. Inspired by my newfound confidence, I created Betsy Bunny in four months. She proved not only to be great therapy for my hands, but for my spirit as well because now I smile every time I look at her!

Betty Stewart, Muskegon, Michigan; Bettygay@aol.com





# your work



## REVERSIBLE BEADED COAT

I wanted to create a coat that would go from dressy to Wow! because I could never find a coat that was both warm and appropriate to wear with a really formal dress. I drew the design right after the 2002 conference of the Professional Association of Custom Clothiers, of which I'm a member. Two big challenges were the magnetic closures and getting the velour and the wool to work together. The magnets needed to be reinforced with horsehair braid so as not to interfere with the drape of the fabric. I quilted the two fabric layers together using beads, which

reinforced the layers and adds a more festive look to the velour side. The pockets are designed to look like drawstring purses and are accessible from either side. The collar is made of more than 5,000 glass Toho triangle beads, all woven by hand. Black and gold beads were used in alternating rows with the flat side of the black bead on one side and the flat side of the gold bead on the other. I finally have the coat I've been looking for. It's warm, reversible, and definitely says "Wow!"

*Linda Stewart, Bristol, Virginia; LCSGD@zipkip.com*



## FLORAL LAMPWORK

I've been doing lampwork beads for about three years and am self taught. I've never had the opportunity to take classes, so I learned from books and a lot of trial and error. The flowers on these beads are unique in that they are made first and then applied to the base bead after it's made. It gives the flowers the three-dimensional look that I like so much.

*Cynthia Tilker, Santa Rosa, California; soniccc@SBCGlobal.net*





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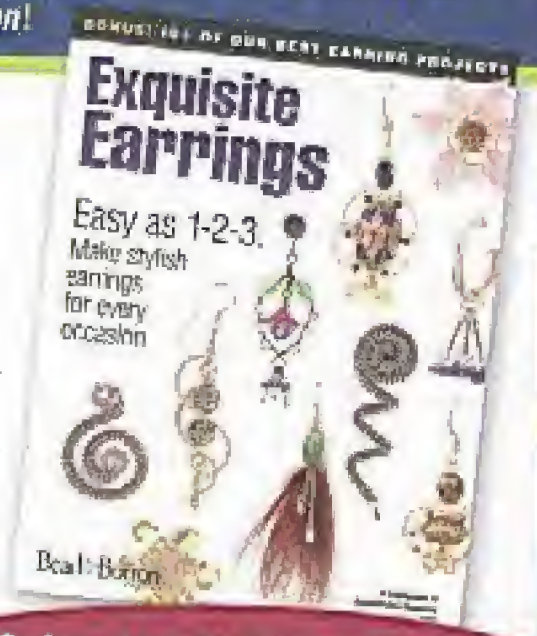
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# your work



## BUTTERFLY BRACELET

My mother took a canoe trip on the Current River in Missouri every summer. Sometimes butterflies would be migrating, and there would be hundreds of them. Once, a butterfly landed on her knee and stayed there for the entire seven-mile trip. I thought it would be wonderful to have a butterfly stay with you. My mom passed away in 1996, and this bracelet is a dear reminder of those special summer trips.

*Lauri Broyles, Leesburg, Florida;  
Apr935@cs.com*



## BABY BALL

After working with Yoruban bead techniques in several sculptures, I began to interpret their stitches to better express my own ideas. This piece is my favorite. It just came home after being in the 30th annual Toys Designed by Artists show at the Decorative Arts Museum in Little Rock, Arkansas.

*Eleanor Lux, Eureka Springs, Arkansas; eleanorlux.com*



## BEADED PURSE

My son's wedding was a very special event for me, and I wanted to create an original purse. I had never beaded anything in my life, but after being inspired by the button shown in the April 2003 issue (#54), I decided to give it a try. This beaded purse is my very first creation, and I know I'll be making many more beautiful things in the years to come.

*Nicole Brizard, 4064 Acres, Pierre Fonds, Montreal, Quebec,  
Canada H9H 2T2*

**DON'T BE SHY!** These pages are yours for displaying your best bead and button work, so send us a picture. We may have to borrow the piece to photograph it, but please don't send it until we ask. Write to us at Your Work, *Bead&Button*, 21027 Crossroads Circle, PO Box 1612, Waukesha, WI 53187-1612.



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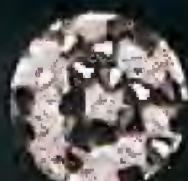


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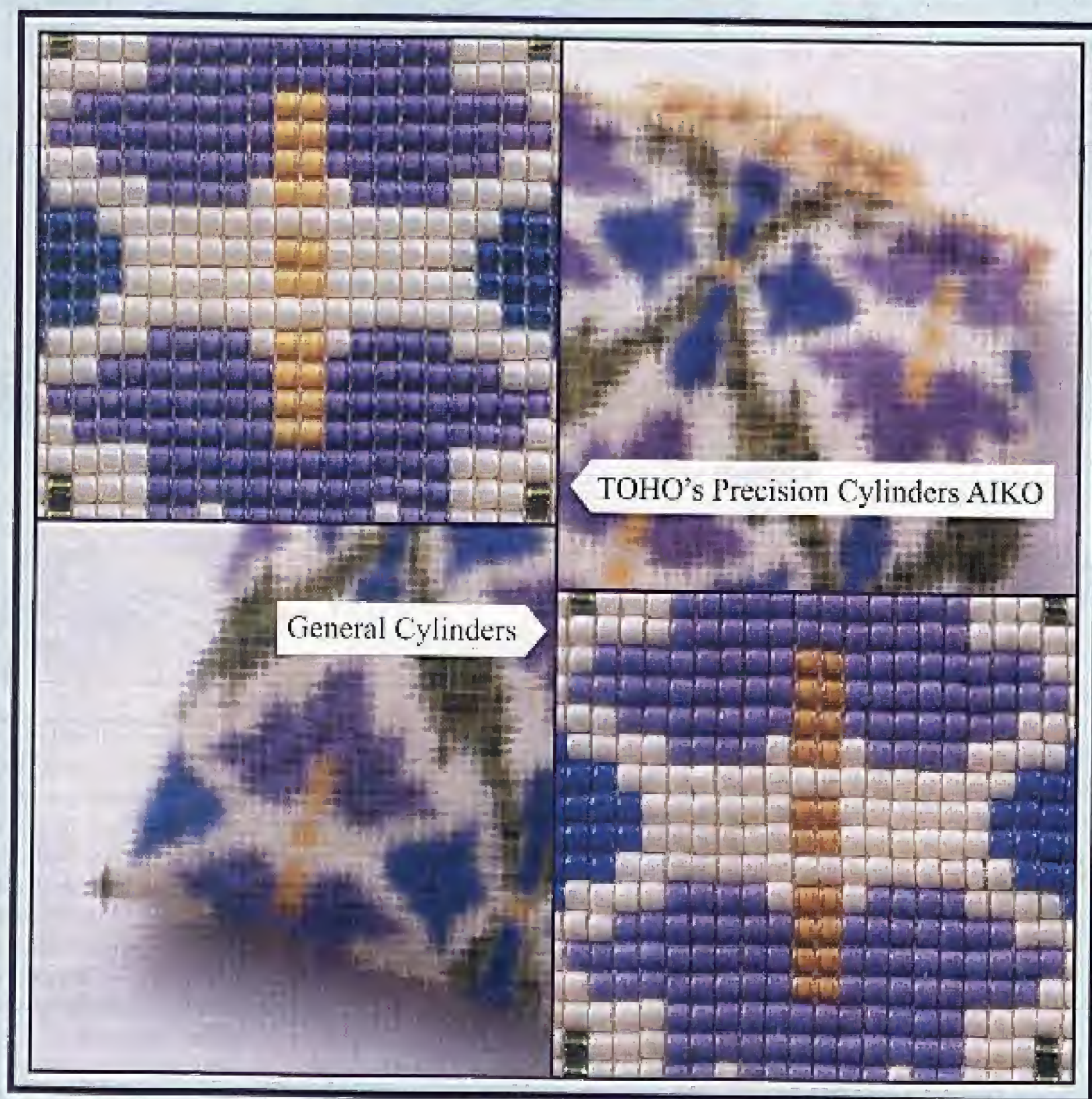
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for beginners

# Quick change pendant



by Beth Stone

There are certain pieces of jewelry that are simply an asset to any wardrobe. This easy pendant is designed to slip on and off a chain, leather, or cord necklace, depending on what you plan to wear. Once you get started, make several. It's a great use for the one-of-a-kind beads in your collection.

## stepbystep

**1** String 1½ in. (44mm) of seed beads on a 5-in. (.13m) length of beading wire in an alternating pattern. String a crimp bead on

one end and cross the other end of the wire through it (**photo a**). Crimp the crimp bead (see "Basics," p. 166). Trim the wire close to the crimp and set aside.

**2** To make the lower dangle, string a bead on a head pin and make a plain loop above the bead (see "Basics" and **photo b**). You can also string a combination of beads and use it as the entire dangle (center pendant, above. If so, proceed to step 5.)

**3** Cut a piece of wire ¾ in. (19mm) longer than the bead for your upper dangle. Make a plain loop at one end of the wire.

String the bead and make a plain loop next to it (**photo c**).

**4** Open the loop on the head pin dangle (see "Basics") and connect it to the bottom loop of the dangle made in step 3 (**photo d**). Close the loop.

**5** Open a jump ring and use it to connect the top loop to the seed bead loop (**photo e**). Close the jump ring. ♦

Contact Beth at (248) 855-9358 or [bushdl@msn.com](mailto:bushdl@msn.com).





a



b



c



d

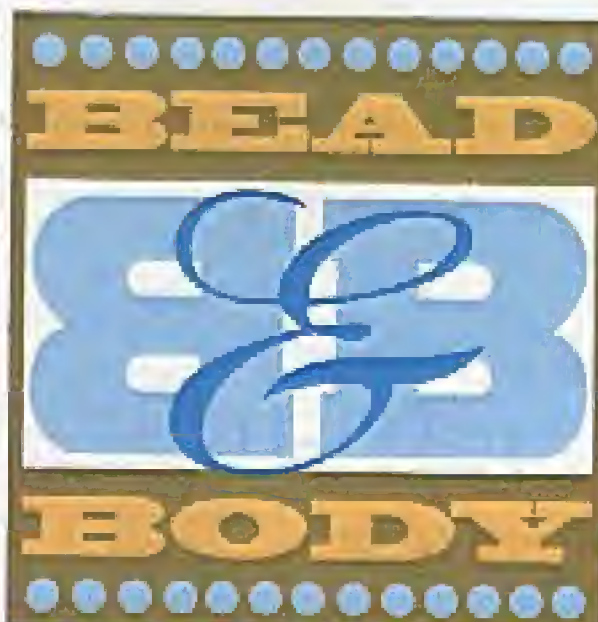


e

#### materials

- 2g seed beads, size 13°, 2 colors
- 15mm bead
- 8-10mm bead
- head pin
- 2 1/2 in. (64mm) 20-gauge wire
- jump ring, 5mm
- flexible beading wire, .012-.014
- crimp bead

**Tools:** chain- and roundnose pliers, diagonal wire cutters, crimping pliers (optional)



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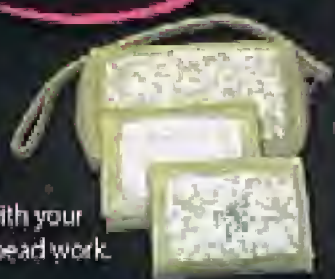


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# Gemstone garland



by Juana Jelen

I designed this piece using a rich combination of faceted gemstone nuggets and rings of briolettes with small 3mm beads. When strung around a large glass focal head, the rings add an intriguing shape that doesn't overpower the beautiful art head.

p. 166 and photo b). Sew through the beads again in the same direction.

③ Secure the threads with a second square knot, dab the

## stepbystep

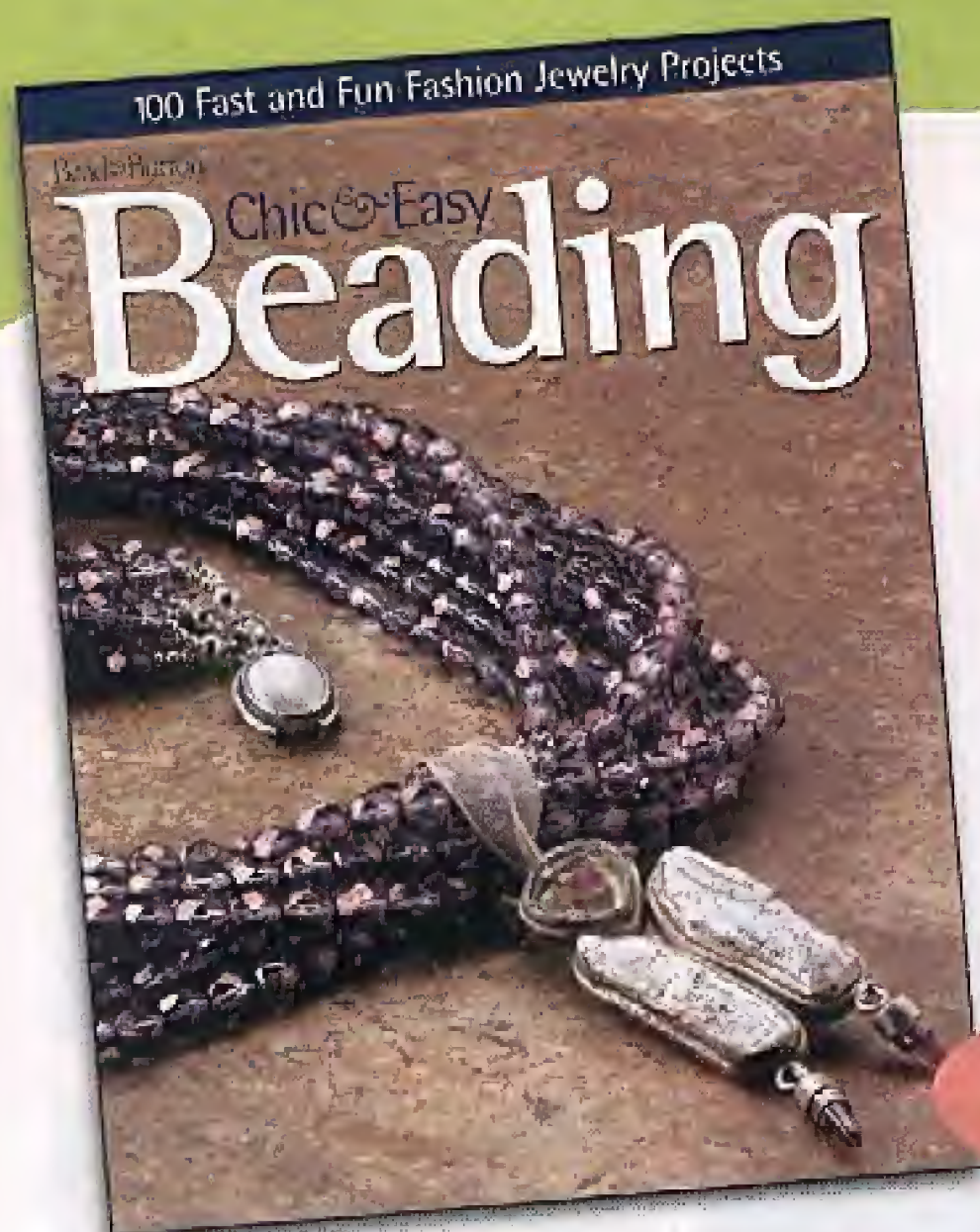
① Working with a 12-in. (.3m) length of Nymo doubled or a single length of Fireline, string a briolette and a 3mm bead or crystal four times (photo a).

② Tie the working thread and tail together with a square knot (see "Basics,"





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knot with glue, and sew through the next bead on the ring. Thread a needle on the tail and sew through the next bead on the ring in the opposite direction. Trim the threads and glue the ends inside the bead.

**4** Make a total of six bead rings following steps 1-3.

**5** Cut a piece of flexible beading wire 4-in. (.1m) longer than the desired finished length of the necklace (mine is 17 in./.43m including the clasp).

**6** String the focal bead to the center of the wire. Then string a briolette ring, a 6mm bead, and a rondelle on each side of the focal bead.

If the briolette ring doesn't stay centered around the 6mm bead, string a 3mm bead before the briolette ring and string the ring over it (photo c).

**7** On each end of the necklace, string a gemstone nugget, a 3mm bead, a briolette, a 3mm bead, a nugget, a rondelle, a 6mm bead, and a briolette ring (photo d).

Remember to string a 3mm bead before the

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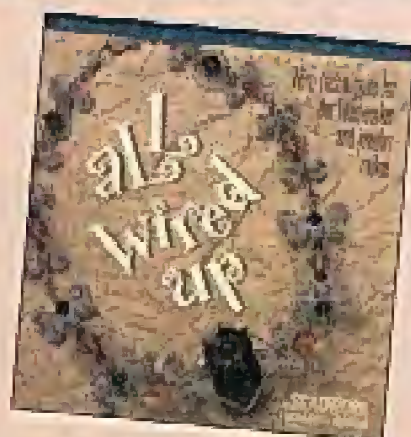
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briolette ring as in the  
previous step.

⑧ Repeat step 7 then follow  
the last bead sequence in the  
photo on p. 42, on both ends  
of the necklace.

⑨ Once the necklace is the  
desired length, string a crimp  
bead, go through the loop on  
the clasp, and back through  
the crimp bead and the bead  
before it (photo c).

⑩ Crimp the crimp bead  
(see "Basics") and trim the  
excess wire. Repeat on the  
other end of the necklace  
with the remaining clasp  
section. Tighten the wire  
before crimping. ♦

Contact Juana by email at  
[sales@pacificsilverworks.com](mailto:sales@pacificsilverworks.com).

#### materials (17 in./43m necklace)

- 20-30mm focal bead
  - 12 15-25mm gemstone nugget
  - 6 8mm round gemstones
  - 6-10 6mm faceted rondelles
  - 30 8 x 12mm briolettes or  
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  - 36-42 2mm round beads or  
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  - Nymo B or D beading thread or  
Fireline fishing line, 6lb. test
  - beading needles, #12 or 13
  - G-S Hypo Cement
  - 2 crimp beads
  - clasp (clasp on p. 42 from  
Pacific Silverworks, see ad p. 3)
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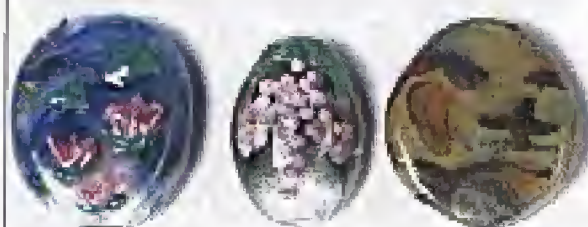
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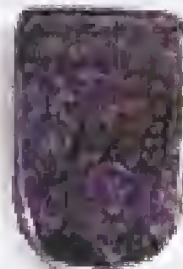
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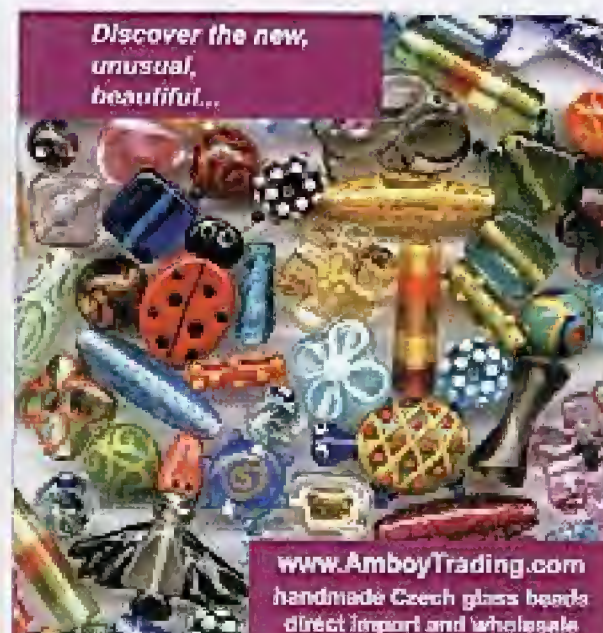
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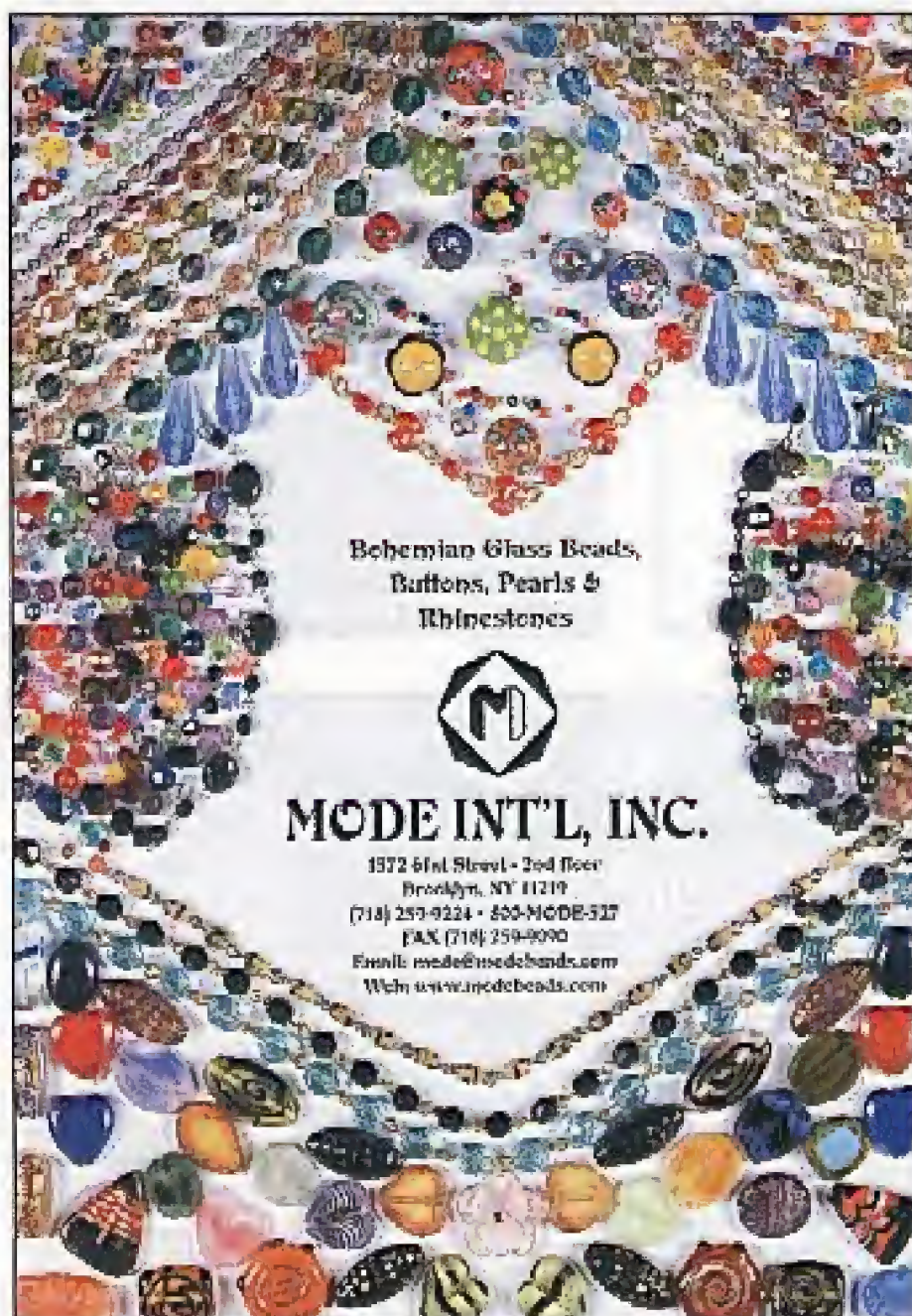
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by Dawn Hardy

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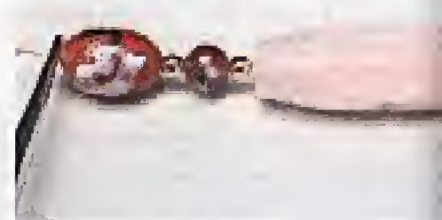
then repeat to complete the other side.

① Cut your beading wire into three 36-in. (.9m) pieces. Center one 18 x 12mm bead on all three wires. Clamp or tape the wires on one side of the bead.

② String a spacer, an 8mm round, a spacer, and a carved quartz bead (photo a). String a spacer, an 8mm round, a

## stepbystep

Work from the center out, stringing beads on three wires. Add small, round quartz beads to each wire and braid. Finish off the end,





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figure 1

spacer, an 18 x 12mm bead, spacer, an 8mm round, a spacer, a 15 x 10mm oval, and a spacer (photo b).

③ String a 1mm crimp bead and an 8mm round on the three wires (photo c). Snug the beads, crimp the crimp bead (see "Basics," p. 166), then slide the 8mm round over the crimp.

④ String 35 round quartz beads on each of the three wires, taping the ends to keep the beads snug. Braid the three tails as shown in figure 1 and photo d. Remove the tape.

⑤ String one 1mm crimp bead on the three wires, then snug it up to the beads. Crimp the





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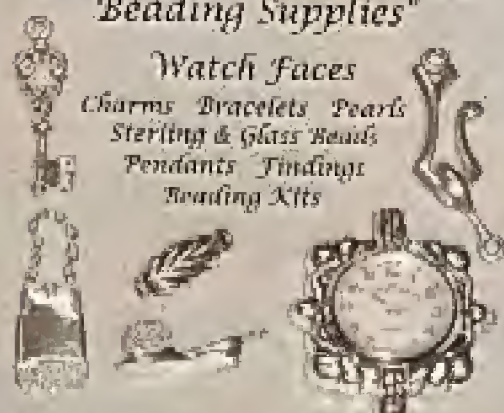


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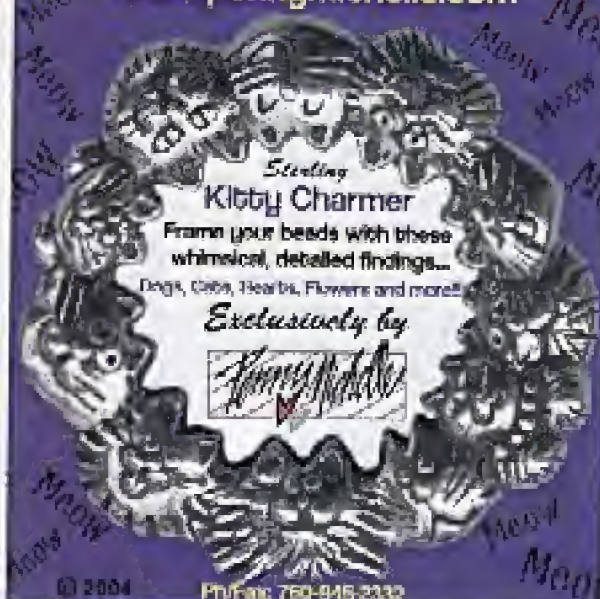
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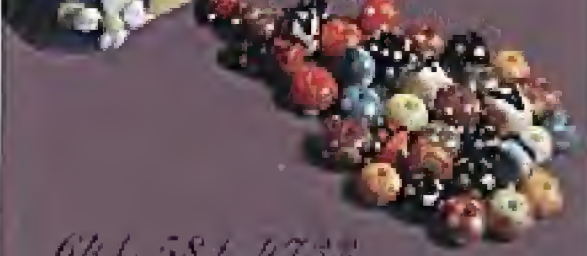
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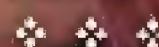
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crimp bead. String an 8mm round over the crimp. String one 2mm crimp and the clasp's loop (photo c). Go back through the 2mm crimp and 8mm round. Tape the three tails together, if necessary for easier threading. Tighten the beads, crimp the crimp bead, then cut the tails.

6 Repeat steps 2-5 on the other side of the center bead to complete the necklace.

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- 210 4mm round rose quartz gemstones
- 10 4mm round spacers
- 4 1mm crimps
- 2 2mm crimps
- S-link and soldered jump ring on hook-and-eye clasp
- 9 ft. (2.8m) flexible beading wire, .012-.014
- tape

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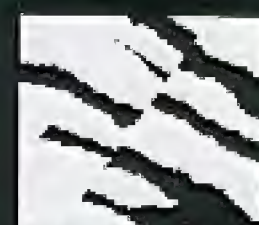
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wire expressions

# Embellished raku



by Wendy Witchner

Linking a diverse mix of beads with wire is a standard technique in my jewelry, but this necklace takes the idea a step further. To integrate the large centerpiece bead, I stitched through it, using wire as both a connector and a design element.

## stepbystep

① Using 16-gauge wire, make the decorative connectors shown in the templates in figure 1. My

necklace uses two As, two B's, one C, and one D. (You can vary the combinations as you'd like, but you'll need one with a long tail as shown in D.) Bend the wire using your fingers and pliers.







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## wire expressions

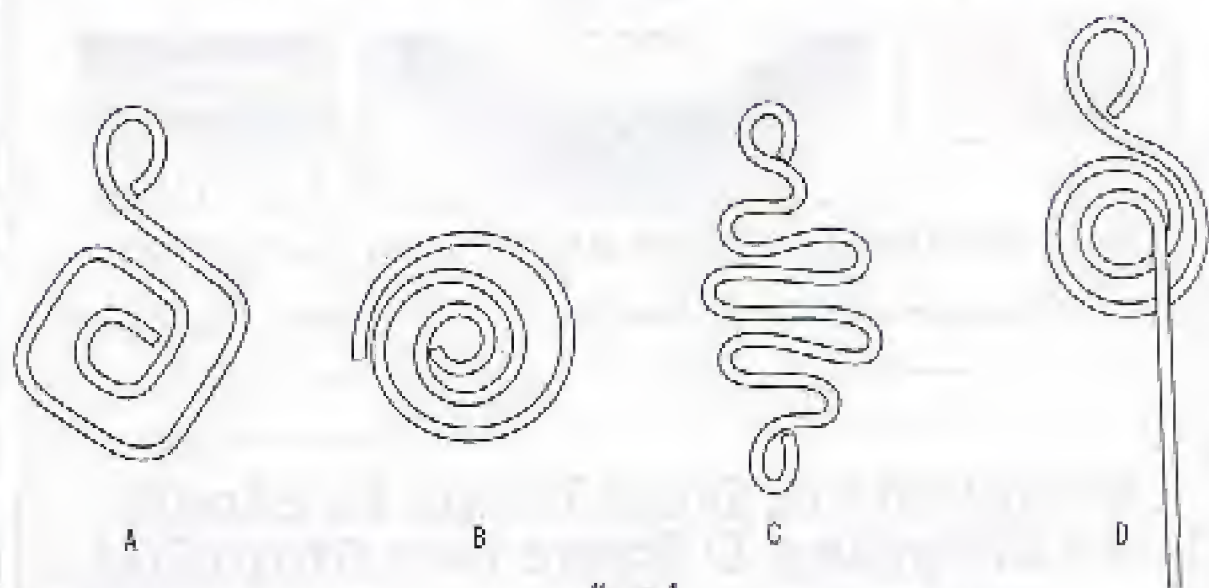


figure 1



b



c



2 Hammer one or both sides of the connectors (photo a).

3 Cut a length of 18-gauge wire  $\frac{1}{2}$  in. (19mm) longer than the bead. String each bead onto its wire and turn a plain loop on each end (see "Basics," p. 166 and photo b).

4 Working with your centerpiece bead, design a path for the wire. Cut a piece of 16-gauge wire slightly longer than you think you'll need. Mine begins with a coil at one end (photo c).

5 Working from front to back, go through any hole except one at the bead's edge. Run the wire loosely across the back of the bead and come to the front through a

neighboring hole. Continue sewing, and make your last pass through a hole at the edge. Use the tail to make a loop as shown in photo d. 6 Working with connector D, curve the straight tail slightly and go through the available hole at the edge. Keep the hammered side of the connector facing front. Bend the wire gently around the raku (photo e).

7 Link connectors and beads to build the sides of the necklace (photo f).





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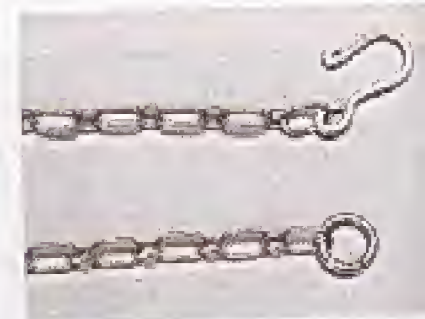
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## wire expressions



figure 2



**8** Cut the chain in half. Slide the end link into the loop on the last connector (photo g). Repeat on the other end of the necklace.

**9** Use 20-gauge wire to make a clasp (figure 2), hammer it slightly, and attach it to one end link. (Or attach lobster claw using a split ring.) To finish the other end of the necklace, open a jump ring (see "Basics") and attach it to the end link of chain. Close the ring (photo h).

Wendy is a contributing editor to Bead&Button.

### materials

- raku centerpiece bead with holes (Fire in Belly, 719-689-2388)
- 4 raku accent beads
- 1 yd. (.9m) 16-gauge sterling silver wire
- 8 in. (.2m) 18-gauge sterling silver wire
- 5 in. (.13m) chain
- 1½ in. (.38mm) 20-gauge or lobster claw clasp and split ring
- 7mm jump ring

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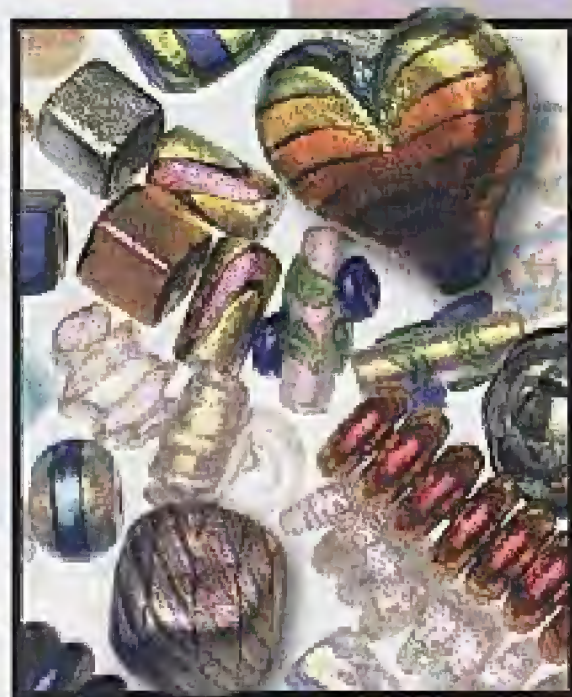
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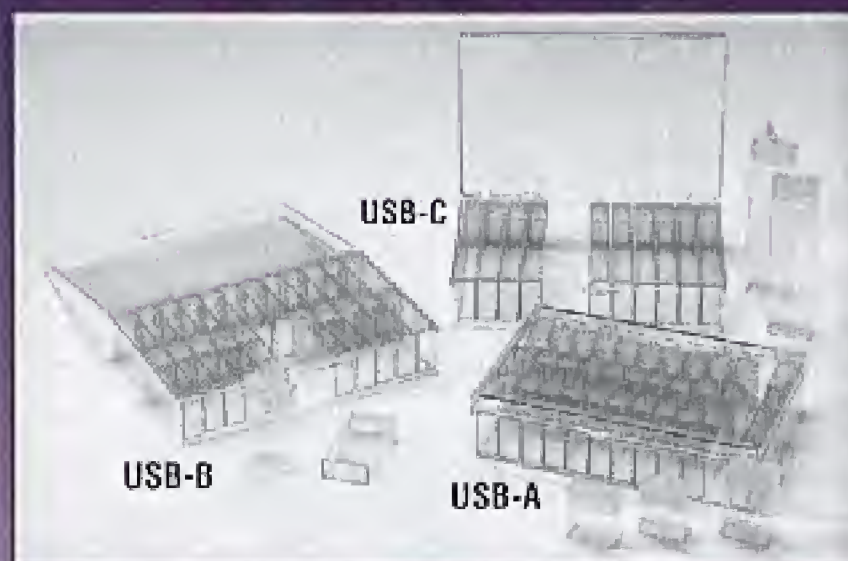
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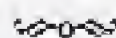
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# Delicate dichro



by Irina Miech

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## stepbystep

### string three strands

Liquid silver is another name for sterling silver bugle beads.

- 1 Cut three 12-in. (.3m) strands of beading wire.
- 2 String a crimp bead and a crystal on one strand. Go through one of the three holes in the connector. Go back through the crystal and crimp bead, tighten the wire, and crimp (see "Basics,"

p. 166). Repeat for the other two strands (**photo a**). Trim the wire close to the crimps.  
3 String the top strand as follows: nine liquid silvers, one crystal, one dichro, and one crystal (**photo b**). Repeat twice. End with nine liquid silvers and secure the end with tape or hemostats.

- 4 Middle strand: string six





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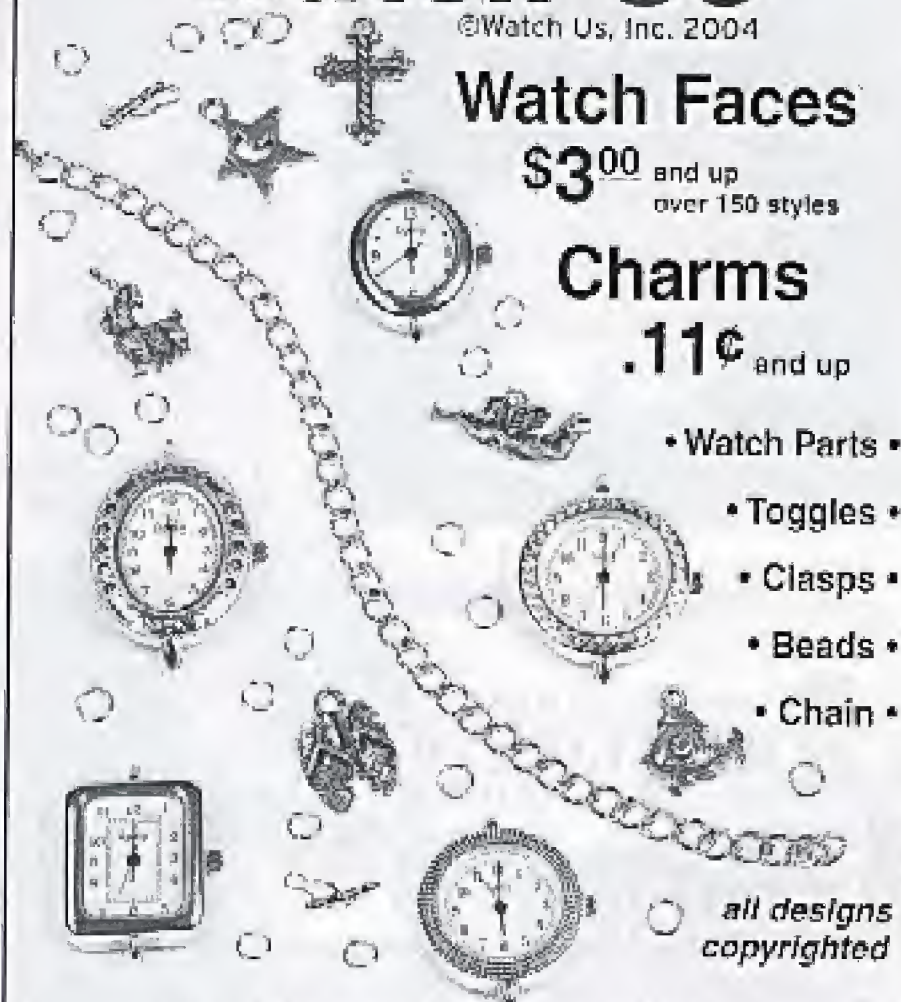
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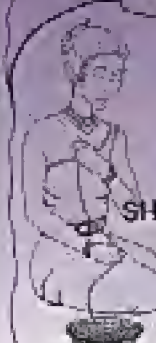
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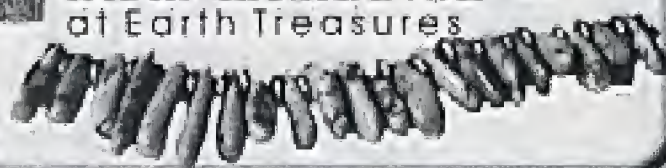
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liquid silvers, a crystal, a  
dichro, and a crystal. Then  
string nine liquid silvers, a  
crystal, a dichro, and a crystal  
three times. Finish with a cr  
tal, a dichro, a crystal, and si  
liquid silvers. Secure the end  
**5** Bottom strand: string f  
liquid silvers, a crystal, a  
dichro, and a crystal. String  
nine liquid silvers, a crystal  
dichro, and a crystal three  
times. End with five liquid  
silvers. Secure the end.

**6** Repeat step 2, attaching  
each strand to the  
corresponding hole on the  
second connector.

**finish the ends**

**1** Cut two 12-in. lengths  
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**2** String one wire with a  
crimp bead and a crystal an

**materials**

- 2 3-1 dichroic glass connect  
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ad p. 3)
  - 51 3mm Swarovski bicones,  
fire-polished Czech glass be
  - 1/2 oz. liquid silver twist (Rio  
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  - flexible beading wire, .010
  - 10 silver micro crimps
  - lobster clasp
  - 2-in. (51mm) chain, links lar  
enough for the lobster clasp
  - ball or plain head pin
- Tools:** chain-and roundnose  
pliers, micro crimpers, hemost  
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go through the single hole  
the connector finding. Go  
back through the crystal a  
the crimp bead, then crimp  
**3** String five liquid silver  
and a crystal. Repeat seven  
times. End with five liquid  
silvers, a crimp bead, and  
a crystal.

**4** Go through the ring of  
lobster clasp and back  
through the crystal and the  
crimp bead. Tighten the wire  
and crimp.

**5** Repeat steps 2 and 3 on  
the other end of the wire.

**6** Substitute 2-in. (51mm)  
of chain instead of a jump  
ring. Repeat step 4 (photo c).  
Feel free to use chain scraps  
here as long as the links are  
large enough for your clasps.

**7** To finish the chain,  
string a crystal, a seed bead,  
and a crystal on a plain or  
ball head pin. Make the first  
half of a wrapped loop (see  
"Basics") above the beads.  
Attach the loop to the end of  
chain link and finish the  
wraps (photo d). •

Irina owns Eclectica in  
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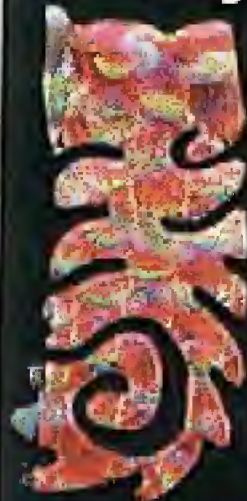
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# Flower POWER

*This is no Plain Jane daisy chain*

by Teena M. Brown

**D**uring the six years I've been beading, I've spent most of my time working with seed beads. I love the challenge of turning these tiny treasures into something more substantial. So, when I learned how to make a daisy chain from a kids' magazine, right away I looked for a way to make it with seed beads.

This is a simple project that works up fast as a bracelet, anklet, or choker, and it's a fun way to use up some of the little bits of

beads left over from other projects. Your daisies can be any color combination that you can imagine. No matter how you wear it, the piece is light and stretchy and appeals to both the young and young at heart.

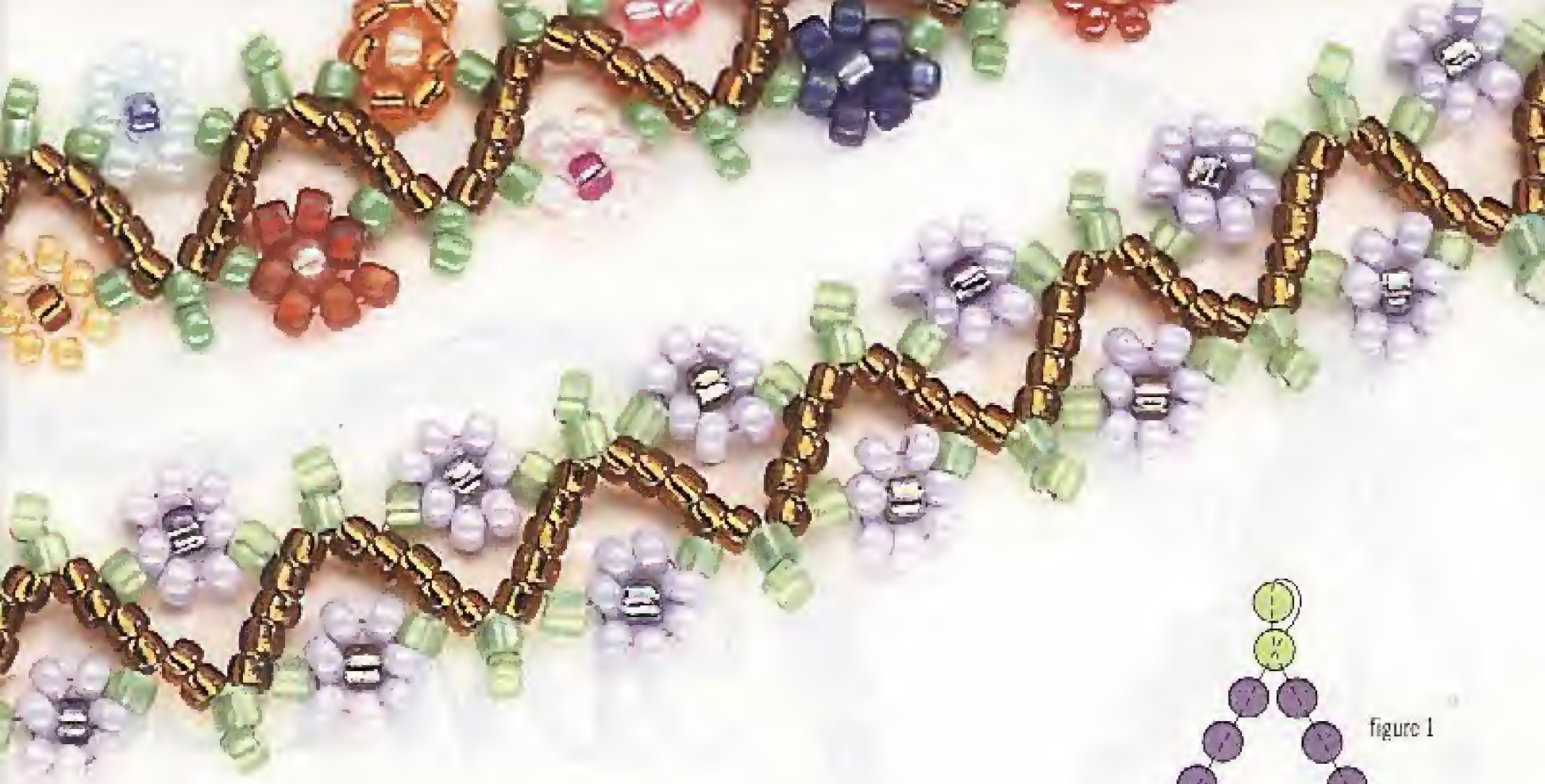
## stepbystep

Bead the center vine and attach a clasp on one end. Add the leaves and flowers and attach a jump ring to the other end. Although I encourage you to be as wild as you want with your colors, we'll use purple beads for the vine, green for the leaves, red for the flowers, and orange for the center of the flower.

## string the vine

- ① To make a necklace, thread a needle with 3 yd. (2.7m) of Fireline. Start with 2 yd. (1.8m) for a bracelet or anklet. If you're using Nymo, condition the thread with beeswax. Pick up a stop bead and go back through it. Leave an 8-in. (.2m) tail.
- ② Pick up five purple and two green beads. Go back through the first green bead and make a point (figure 1).





**3** Pick up two green beads and repeat step 2. This zigzag (**photo a**) becomes the vine. Twenty-eight points will make approximately 8 in. of daisy chain, which is a large bracelet or anklet. Fifty-six points will make a 16-in. (.41m) choker.

Continue until you reach the desired length, ending with purple beads. When measuring, keep in mind that this piece will stretch a little. Don't cut the thread when you reach the end.

#### attach the clasp

Before attaching the clasp, make sure you ended with purple beads. Go through the clasp loop several times and work back through the top of the last point on the vine. Then work back down to the clasp to secure it. Make sure the clasp is pulled snug against the beads and that your needle exits through the first bead before the clasp. Do not cut the thread. Using the existing thread, start

making the flowers. The vine was made by working left to right. Now bead from right to left, working back from the clasp.

#### make the flowers

**1** Pick up one green, four reds, and one orange bead. Go back through the first red (**figure 2, a**) and pick up three more reds.

**2** Go through the red bead at **figure 3, b** and string one green bead.

**3** Attach the flower to the vine by going through the middle three vine beads (**photo b**). The vine points tend to flip around, so keep that initial zigzag shape to stay on track. Continue adding flowers until you reach the end of the vine.

**4** When you attach the last flower, go through the fifth vine bead as well. Attach a soldered jump ring or split ring by repeating the instructions for attaching the clasp (**photo c**). Tie off using half-hitch knots between

beads (see "Basics," p. 166) and cut the thread.

**5** Remove the stop bead from the beginning of the vine and thread a needle with the initial tail. Go through the jump ring and weave the tail back through the vine. Tie off using half-hitch knots, cut the thread, and glue the knots. ♦

*Teena is an avid beader and instructor from Modena, Utah. You can reach her via email at [teena.brown@scinet.net](mailto:teena.brown@scinet.net).*

#### materials

- seed beads, size 11<sup>0</sup>:
  - 4g for flowers (red)
  - 3g for vine (purple)
  - 3g for leaves (green)
  - 1g for flower center (orange)
- Fireline fishing line, 6lb. test or Nymo D beading thread
- beading needles, #12
- lobster clasp
- soldered jump ring or split ring
- G-S Hypo Cement
- beeswax or Thread Heaven (optional)

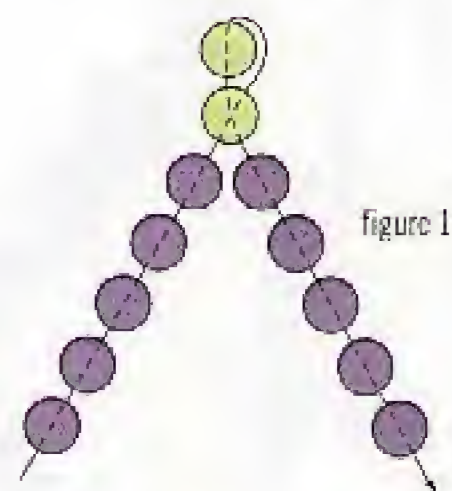


figure 1



figure 2



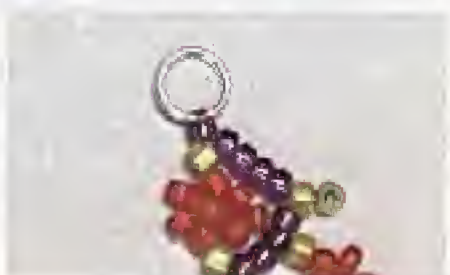
figure 3



a



b



c





# Twice

by Sandy Amazeen

**T**his little bag is so quick and easy you'll make one for everybody you know.

Don't be put off by the term *double crochet*, it is very easy to do. As you crochet, the beads slide to the back of the piece, so ultimately, the wrong side becomes the right side.

## stepbystep

String alternating color bead sets onto the DMC Metallic Pearl. Make a foundation chain, then complete each side of the bag in double-crochet stitches. Keep the tension even so the circular pieces don't become ovals.

### getting started

**1** Thread the end of the Metallic Pearl through a Big Eye needle. Do not cut the thread. String two color A beads, then two

color B beads. Pick up alternating bead sets until you have strung a total of 70 sets.

**2** Make four chain stitches (figure 1, a-b). Join the chain into a ring with a stitch (figure 2, a-b).

### crochet the circles

**1** Chain one. Make a beaded chain stitch (figure 3 and photo a). Then make a second beaded chain stitch. This counts as the first double crochet. Remember, the beads slide to the back as you work.







*Crochet stitches 'round and 'round, turn inside out – a purse is found*

# as nice

② See figure 4, a-c for beaded double crochet (bdc). Make 13 bdc into the foundation ring, evenly spacing the stitches around the ring (figure 5). Connect to the first stitch with a slip stitch.

③ Work the first bdc as in step 1. Then make two bdc in each stitch of the previous row for a total of 28 stitches. Photo b shows the right side of the fabric; photo c, the wrong side. If the piece does not remain flat as you work, add an extra bdc as needed.

Connect the last stitch to the first with a slip stitch.

④ Work the first bdc as in step 1. Make two bdc in the first stitch of the previous round. Then work one bdc in the next stitch. Repeat around the piece (photo d). If needed, work extra bdc so the piece remains flat.

Connect the last and first stitches with a slip stitch.

⑤ Repeat step 4 for the last row. Either work the pattern all the way around the piece to make a circular bag and end with

a slip stitch, or leave 1½ in. (38mm) unworked to make the top edge. Leave a short tail and cut the thread. Weave in the tail.

⑥ Repeat steps 1-5 to make the second side of the bag.

## join the pieces

① Thread the Big Eye needle with 1 yd. (.9m) of Metallic Pearl. Anchor the tail in the fabric of the bag. Place the beaded sides together and sew through the first set of loops at the top edge of the bag (photo e). Thread a bead on the needle, then go through the loops on the other piece. Sew back through the bead (photo f).

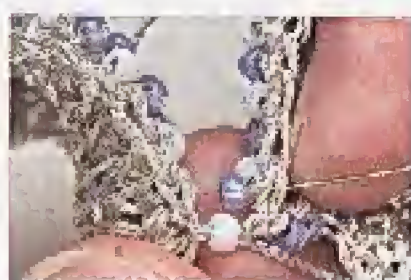
② Repeat around the sides of the bag, leaving the top open.

③ When finished, turn the bag inside out so the beaded fabric is exposed.

④ Sew a decorative button or bead to the center front of the bag.



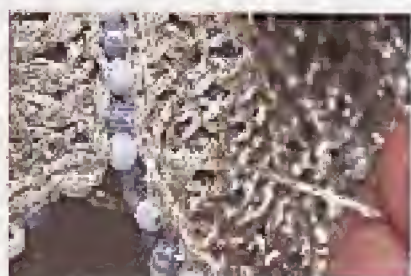
b



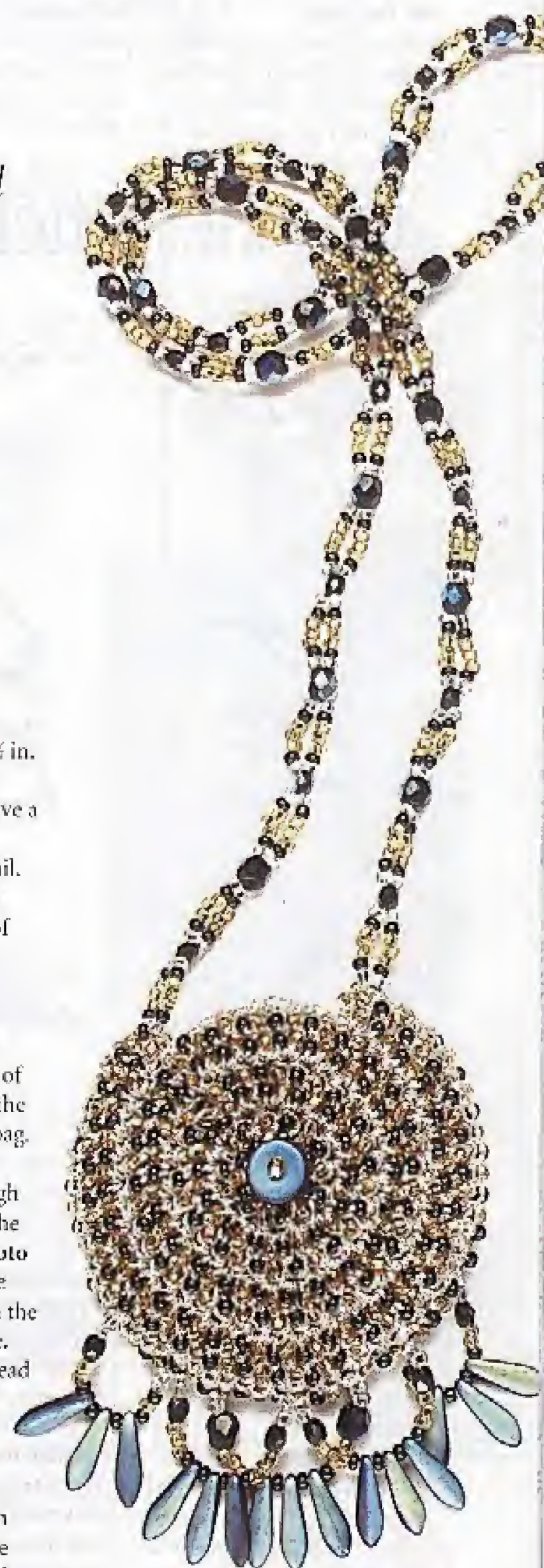
c



d



e





## add the fringe

The bag features 13 beaded fringes that are worked along the bottom 1½ in. of the bag.

① Using 1 yd. of Silamide

and a #10 needle, anchor the thread at the bottom center of the bag. String beads as shown in figure 6.

② Repeat six times in one

direction. Weave back to the center and repeat six times in the opposite direction.

③ Tie off the tail and weave in the end.

## make the neck strap

The neck strap for the bag is made with two strands of beads that occasionally pass through the same bead (see the strap of the bag on p. 73). Use a random pattern of beads.

① Center a #10 needle on 5 ft. (1.5m) of Silamide.

Anchor the doubled thread on one side of the first edge bead that joins the front to back. Thread a second needle and anchor it on the other side of the same bead.

② For 1-1½ in., string a matching selection of beads on each thread. Then pass both needles through one bead (as done with the large bead in figure 6). Randomly string 28 in. (.7m) of beads in this manner.

③ Anchor the ends of the strap in the opposite side of the bag as in step 1. •

Contact Sandy at [amamess@safeaccess.com](mailto:amamess@safeaccess.com) or P.O. Box 91, Williams, Ariz., 86046.



figure 6

# Crochet stitches



figure 1a



figure 1b



figure 2a

## chain stitch

**Figure 1a:** Make a loop in the thread, crossing the ball end over the tail. Put the hook through the loop, yarn over the hook, and draw it through the first loop.

**Figure 1b:** Yarn over the hook and draw it through the loop. Repeat for the desired number of stitches.

## join a ring

**Figure 2a:** A slip stitch is used to join the first and last chains to form a ring. Insert the hook into the first stitch, going under the top part of the chain in the front and under the back loop.



figure 2b



figure 3

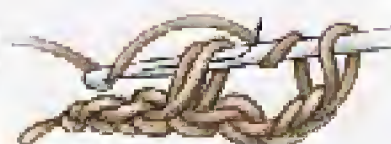


figure 4a

**Figure 2b:** Yarn over, and bring the yarn through both the stitch and the loop on the hook.

## beaded chain stitch

**Figure 3:** Slide a bead against the base of the loop on the hook. Work a chain stitch. The bead is between the chains.

## beaded double crochet

**Figure 4a:** Yarn over. Insert the hook through the second stitch from the hook, yarn over, and draw through the stitch (three loops remain on the hook).

**Figure 4b:** Slide a bead against



figure 4b

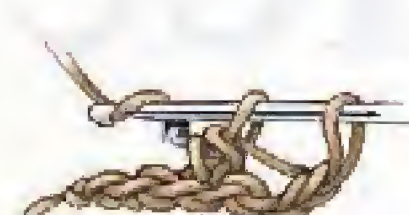


figure 4c



figure 5

the base of the loop on the hook, yarn over and draw through two loops on the hook (two loops remain on the hook).

**Figure 4c:** Slide a bead against the base of the loop on the hook, yarn over and draw through the remaining two loops on the hook (one loop remains on the hook).

## work into a ring

Insert the hook into the center of the ring, rather than into the chain stitch. Complete the stitch in the usual way.

**Figure 5:** Work stitches into the ring, evenly spacing them around it.

## materials

- 15g seed beads, size 8<sup>e</sup>, color A
- 15g seed beads, size 8<sup>e</sup>, color B
- assorted beads for strap and fringe
- DMC Metallic Pearl crochet thread, size 5, silver or gold
- button or bead for front side
- crochet hook, size D
- Big Eye needle
- beading needles, # 10
- Silamide to match bead color



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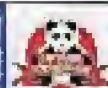
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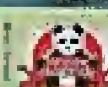


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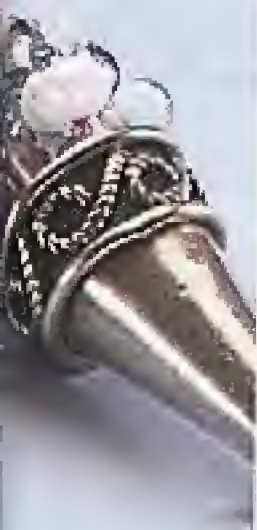






*Blend colors and textures  
for a ten-strand necklace*





# Dream *weaving*

by Karmen L. Schmidt

**H**ere's the perfect project to highlight your favorite focal bead. This necklace incorporates interwoven strands for a delicate, loose appearance. To accomplish the look, select your focal bead then choose complementary accents, carefully considering size, color, style, and texture. Plan your color scheme, using no more than three colors found in the focal bead. White, black, and metallic beads may be added, but should not be factored into the color count. As you systematically count beads and string strands, you shape a necklace sure to become a conversation starter. The instructions and diagrams may look advanced, but once you start beading, you'll find this as easy as counting to ten.

## stepbystep

Start by stringing 6" seed beads for the first strand, called the *spine*. On the second strand, string one color of 11" seeds and accent beads. On the third, string a second color of 11" seeds and accent beads. On the fourth, string a third color of 11" seeds and accent beads. On the remaining six strands, mix different colors of 11" seeds and accent beads. Always work from right-to-left if you are right-handed or left-to-right if you are left-handed.

### create the spine

Your focal bead divides the spine into two sides. The number of

spine beads on each side must be equal and divisible by ten. Select seeds with large center holes for the first and last beads, called the *end beads*, since multiple threads pass through them.

① Cut the 18-gauge wire in half. Make a wrapped loop (see "Basics," p. 166) at one end. Repeat with the second wire.

② Go through one wire loop with 4 yd. (3.7m) of conditioned thread. Tie two square knots (see "Basics"), leaving a 3-in. (76mm) tail.

③ Determine your desired necklace length. (Mine is 24 in./61m.) Now determine the length of one spine side by dividing this number in half



a

and subtracting 1 in. (25mm). (Mine is 11 in./28m.) String one large-holed 6" seed bead, leaving a little slack between the end bead and the loop (photo a). Continue stringing 6" seeds to equal the length of your spine side. Remember to make sure your seed count is divisible by ten. (I use 100 6" seeds.)

④ Attach the necklace to a macramé board with T pins, placing two pins through the end beads and two through the beads adjacent to the focal bead. (This is optional but helpful. You will remove one pin to detach the section where you are working.) String the focal bead and the same number of 6"s as on the other side.

⑤ Go through the second wire loop. Tie two square knots, leaving slack between the end bead and the loop. Turn the board so the working thread is on your



# Stringing sequence

figure 1

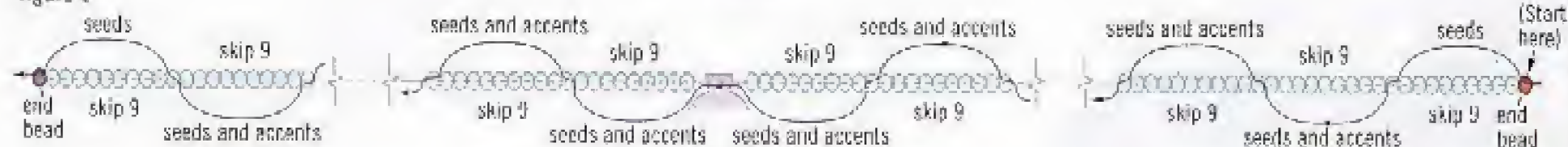


figure 2

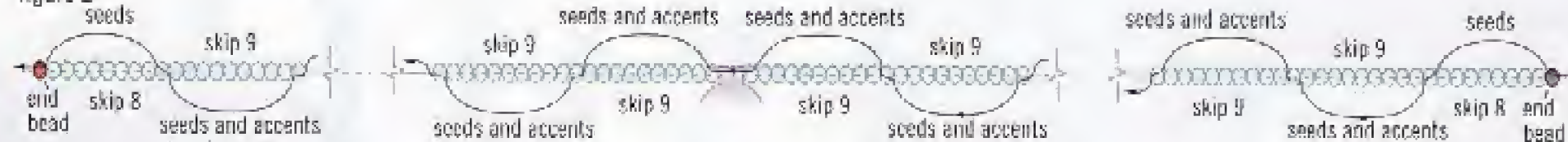


figure 3



figure 4



figure 5



figure 6



figure 7

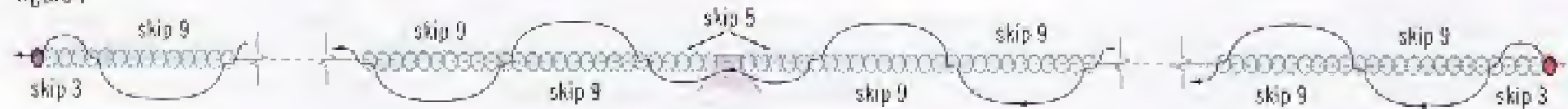


figure 8



figure 9

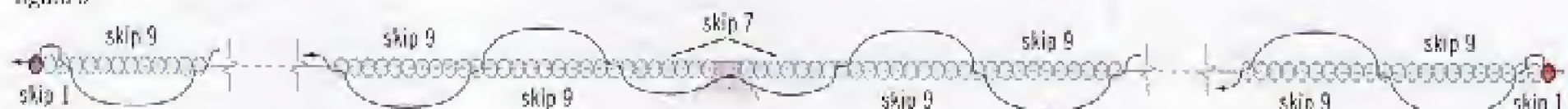


figure 10







b



e



c



f



d



g

right, if you are right handed, or to your left, if you are left-handed.

### weave your strands

To string and weave these strands, bead in intervals that pass through select spine beads. String enough beads at each interval to form a slight curve in the strand (photos b-c). You'll fill in these gaps as you add strands to the spine (photos d-g).

When nearing the thread's end, cut it and tie on more doubled, conditioned thread. Glue the knot, then trim and weave in the tails.

**1 Strand one (figure 1).** Go through the end bead. String enough 11° seed beads (one color) to span *nine* spine beads and go through the *tenth* spine bead (photo b). Repeat as shown, mixing 11° seeds and accent beads. When you reach the last *nine* spine beads before the focal bead, sew through the focal bead. Work the second half the mirror image of the first. Continue until you reach the other end bead.

**2** Go through the wire loop. Tie two square knots (see "Basics"), leaving slack between the end bead and the loop. Turn the board and reverse the direction of the needle.

**3 Strand two (figure 2).** Go through the end bead. String enough 11° seed

beads (one color) to span *eight* spine beads and go through the *ninth* spine bead (photo c). Now, string enough 11° seeds and accent beads to span *nine* spine beads as in step 1. Go through the *tenth* spine bead. Repeat until reaching the focal bead. Go through the focal bead and the next spine bead. Work the second half the mirror image of the first. Continue until there are *nine* spine beads before the wire loop. String enough 11° seeds to span *eight* spine beads then go through the end bead. Repeat step 2.

**4 Strand three (figure 3).** Go through the end bead. String enough 11° seed beads (one color) to span *seven* spine beads and go through the *eighth* spine bead (photo d). String enough 11° seeds and accent beads to span *nine* spine beads. Weave the strand around or between the two other strands then go through the *tenth* spine bead. Repeat until you've gone through the *second* spine bead from the focal bead. String enough seeds to span *one* spine bead and go through the focal bead. Work the second half the mirror image of the first. Repeat step 2.

**5 Strand four (figure 4).** Go through the end bead. String enough 11° seed beads (mixed colors) to span *six* spine beads and go through the *seventh* spine

bead (photo e). String enough 11° seeds and accent beads to span *nine* spine beads. Weave the strand then go through the *tenth* spine bead. Repeat until you've gone through the *third* spine bead from the focal bead. String enough seeds and accents to span *two* spine beads and go through the focal bead. Work the second half the mirror image of the first. Repeat step 2.

**6 Strand five (figure 5).** Go through the end bead. String enough 11° seed beads (mixed colors) to span *five* spine beads and go through the *sixth* spine bead (photo f). String enough 11° seeds and accents to span *nine* spine beads. Weave the strand then go through the *tenth* spine bead. Repeat until you've gone through the *fourth* spine bead from the focal bead. String enough seeds and accents to span *three* spine beads and go through the focal bead. Work the second half the mirror image of the first. Repeat step 2.

**7 Strand six (figure 6).** Go through the end bead. String enough 11° seed beads (mixed colors) to span *four* spine beads and go through the *fifth* spine bead (photo g). String enough 11° seeds and accents to span *nine* spine beads. Weave the strand then go through the *tenth* spine bead. Repeat until going through the *fifth* spine bead from the focal bead. String enough seeds and accents to span *four* spine beads and go through the focal bead. Work the second half the mirror image of the first. Repeat step 2.

**8 Strand seven (figure 7).** Go through the end bead. String enough 11° seed







beads (mixed colors) to span *three* spine beads and go through the *fourth* spine bead. String enough 11<sup>o</sup> seeds and accents to span *nine* spine beads. Weave the strand then go through the *tenth* spine bead. Repeat until you've gone through the *sixth* spine bead from the focal bead. String enough seeds and accents to span *five* spine beads and go through the focal bead. Work the second half the mirror image of the first. Repeat step 2.

⑨ *Strand eight (figure 8).* Go through the end bead. String enough 11<sup>o</sup> seed beads (mixed colors) to span *two* spine beads and go through the *third* spine bead. String enough 11<sup>o</sup> seeds and accents to span *nine* spine beads. Weave the strand then go through the *tenth* spine bead. Repeat until you've gone through the *seventh* spine bead from the focal bead. String enough seeds and accents to span *six* spine beads and go through the focal bead. Work the second half the mirror image of the first. Repeat step 2.

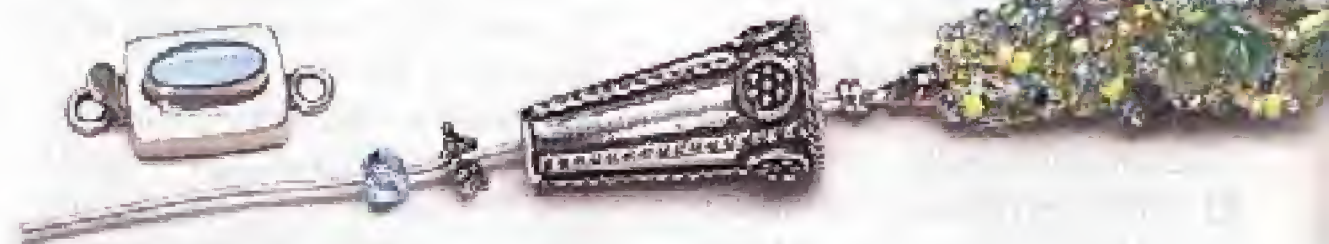
⑩ *Strand nine (figure 9).* Go through the end bead. String enough 11<sup>o</sup> seed beads (mixed colors) to span *one* spine bead and go through the *second* spine bead. String enough 11<sup>o</sup> seeds and accents to span *nine* spine beads. Weave the strand then go through the *tenth* spine bead. Repeat until you've gone through the *eighth* spine bead from the focal bead. String enough seeds and accents to span *seven* spine beads and go through the focal bead. Work the second half the mirror image of the first. Repeat step 2.

⑪ *Strand ten (figure 10).* Go through the end bead. String enough 11<sup>o</sup> seed beads (mixed colors) to span *ten* spine beads and go through the *eleventh* spine bead. String enough seeds and accents to span *nine* spine beads. Weave the strand then go through the *tenth* spine bead. Repeat until you've gone through the *ninth* spine bead from the focal bead. String enough seeds and accents to span the *eight* spine beads and go through the focal bead. Work the second half the mirror image of the first. Repeat step 2.

#### attaching the clasp

① String a cone, a spacer, and a 6mm accent bead onto the wire as shown below. Slide the cone over the bead strands.

② Make the first half of a wrapped loop, slide the clasp into the loop, and finish the wraps. Repeat on the other side. ●



#### materials

- focal bead with large hole (dichroic pendant, left, from Ecletica, see ad, p. 3)
  - 16g (1 tube) seed beads, size 6<sup>o</sup>, complementary color to focal bead
  - 96-160g (6-10 tubes) seed beads, size 11<sup>o</sup>, 3 complementary colors to focal bead, various textures
  - 200-400 2-6mm accent beads, 3 complementary colors to focal bead, various textures, shapes, and sizes
  - 20-40 2-3mm metal beads
  - 2 5-6mm accent beads
  - 2 5-6mm flat spacer
  - 8 in. (.2m) 18-gauge wire
  - 2 cones, 1/8-in. (13mm) diameter
  - single-strand clasp
  - Fireline or Nymo B conditioned with Thread Heaven
  - beading needles, #12
  - macramé board with T pins (optional but recommended)
  - G-S Hypo Cement or clear nail polish
- Tools:** round- and chainnose pliers, wire cutters

*Karmen Schmidt teaches beading in Oregon, and is president-elect of the Portland Bead Society. Reach her at Schmidt1@ccwebster.net.*







# Goodquestion

## *Can tubular peyote provide form and function?*

by Mary Lou Allen

Using a wire armature provides a shapable core support for beadwork and opens up a whole new realm of possibilities. I love to design with large focal beads and wire wrapped pendants, but I found that even 20-gauge wire and peyote tubes with size 8<sup>o</sup> beads weren't substantial enough to successfully highlight the larger pieces. While rummaging around in the basement, I came across some electrical wire and knew I was on to something. Using even-count tubular peyote, I beaded a tube around the wire. Once the ends were closed, I was able to form the wire into a necklace that would hold its shape and still remain light and flexible enough to take on and off without a clasp. Success!

### stepbystep

Bead a peyote tube around a wire core and close the ends. Create a focal bead dangle with a fringe tassel and attach to one end. Add another dangle to the other end, if desired. Shape the necklace into a wearable design.

### getting started

If you are new to tubular (or circular) peyote, take a look at Basics on page 166. Many bead-ers prefer to do this stitch without anything inside the tube, but beading around the wire enables you to keep your stitches tight, yet flexible enough to bend.

Electrical wire with black plastic coating is available at home improvement centers. Unlike metal wire, which is sized in gauges according to diameter, electrical wire is given an AWG number. I use

#6AWG wire, which is stiff enough to hold its shape and happens to fit perfectly inside a peyote tube with this bead count.

Unless you already have bolt cutters at home, bring your measurements to the store and have them cut the wire for you. The necklace featuring a Kevin O'Grady bead (on the left) is 21-in. (.53m) long without the dangle. The purple example on the right, with beads by Alethia Donathan, is 24-in. (.61m) long without dangles.

### peyote tube

① Thread a needle with 2 yd. (1.8m) of Fireline or Nymo. If you're using Nymo, double your thread and condition it with beeswax or Thread Heaven.

② Leaving a 10-in. (.25m) tail, string twelve beads in the

following order: two color A (size 6<sup>o</sup>), two color B (size 8<sup>o</sup>), two color C (size 8<sup>o</sup>), two color A, two color B, and two color C.

③ Tie these beads in a ring using a surgeon's knot (see "Basics"). Place the ring over the wire. Keep your thumb on the tail as you bead the first few rows so it doesn't get woven into the tube.

④ Start at the knot, and working from right to left, go through the first A bead in the ring. Pick up one A and go through the first B. Pick up one B and go through the first C. Pick up one C and go through the first A (figure 1). Continue around until you come to the first A.

⑤ To "step up" to the next row, go through the first A on the ring and the A you added in step 4. Pick up another A and go through

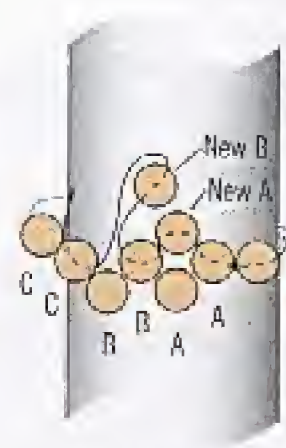


figure 1





figure 2

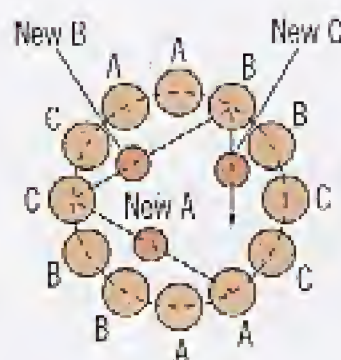


figure 3



a



b

the next B (photo a). You'll notice the pattern starting to spiral. Keep your tension fairly tight, but not so tight that the tube won't bend. Continue until the tube reaches the end of the wire. Do not cut the thread yet.

#### making the dangle

- 1 Cut a piece of 20-gauge wire 3-in. (76mm) longer than the finished length of your focal bead and spacers.
- 2 Make a wrapped loop at one end (see "Basics").
- 3 String accent beads and a focal bead as desired. Make a small wrapped loop at the top (photo b).
- 4 You may wish to make a second, shorter dangle for the other end of the necklace.
- 5 To make the fringe, thread a needle with 2 yd. of thread. Leaving a 7-in. tail, tie an overhand knot (see "Basics") through the bottom loop of the dangle.

- 6 String an assortment of beads and crystals to the desired tassel length.
- 7 Go through the second to last bead strung and back through the rest of the beads until you exit at the top fringe bead (figure 2).
- 8 Tie an overhand knot but do not cut the thread. Repeat steps 6 and 7, always tying a knot at the loop before beginning the next fringe.
- 9 To finish, tie a final overhand knot through the loop and dot with glue. Go through several beads on the nearest fringe and cut the thread. Repeat with the tail.

#### finishing the ends

- 1 Starting with the step-up bead, pick up one A and go through the first C. Pick up one B and go through the next B. Pick up one C and go through the next A (figure 3). The tube will quickly close. You may need to add a

- bead in the center of the circle to fill the space. When the end is closed, make a half-hitch knot and go through several nearby beads, exiting at the center bead. Don't cut the thread.
- 2 To attach the dangle, go through the top loop several times and back up through nearby beads. Tie a half-hitch knot and go back through the beads and the dangle loop again. Go through a few adjacent beads, tie a half-hitch knot, and dot with glue. Weave the tail back in and cut the thread.
- 3 Repeat step 1 to finish the other end. If you are using a second dangle, repeat step 2 to attach it.
- 4 Gently shape the necklace until it conforms to your neck and body. The shorter end should start just left of the center of your throat and curve around your neck. At the point slightly to the right

#### materials

- large focal bead (Kevin O'Grady, kevinogrady.com, 480-874-9642; Alethia Donathan, DACS Beads, see ad p. 25)
  - 60g seed beads, size 6<sup>o</sup> (color A)
  - 60g seed beads, size 8<sup>o</sup> (color B)
  - 60g seed beads, size 8<sup>o</sup> (color C)
  - assortment of glass and silver beads for fringe and dangle
  - Fireline fishing line, 6lb. test or Nymo D beading thread
  - beading needles, #10 or 12
  - #6AWG coated electrical wire
  - 20-gauge sterling or craft wire
- Tools: mouth- and chainnose pliers, wire cutters

#### adding thread

Don't wait until you are out of thread to add more. When you get down to your last 7 in. (.18m), go back through several beads, make a couple of half-hitch knots (see "Basics") and cut the thread. Rethread the needle with 2 yd. of new thread and tie a couple of half-hitches near the beads where you tied off. Go through several beads. Exit the same bead where you left off and continue from there.

of your throat, bend the piece in a right angle. •

Write to Mary Lou at 720 N. Duluth Avenue, Sturgeon Bay, Wisconsin 54235 or email her at beachstones1@charter.net.

Be sure to see Kevin O'Grady and Alethia Donathan at the Bead&Button show.





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# Floral Ndebele





# Stitch lively little flowers that flatter your wrist

by Samara Kaufman

**N**debele (pronounced en-duh-BELL-y), or herringbone stitch, is the most recent addition to my beadweaving repertoire. I experimented and created flowers that are simple to do but instantly gratifying.

The most difficult part was deciding how to use them to their best advantage. Rather than hanging them at the ends of a beaded rope necklace, I settled on this delicate bracelet.

## stepbystep

### small flower

Start these herringbone flowers with a ladder stitch base. Then work increases between the herringbone stitches to form a trumpet-shaped flower. All rows end with a step up. *Note: for clarity, larger beads were used in the flower photos.*

**1** Leaving a 6-in. (.15m) tail, start with 2 ft. (.6m) of conditioned purple Nymo. Use purple beads throughout.

**2** Working with 15° seeds, make a bead ladder six beads long (see "Basics," p. 166). Join the ends to form a circle by going down the last bead strung (photo a). Go up the first and down the last beads again. With the tail and working thread, tie a surgeon's knot (see "Basics").

**3** Sew up the first bead strung. Pick up two 15°s and go down the next bead. Go up the next bead (photo b). Repeat around the ladder and step up through the first beads strung in rows 1 and 2 (photo c).

**4** Pick up two 15°s and go down the next 15° to make a herringbone. String an 11° (photo d) to make an increase and go up the next 15°. Repeat around.

**5** Using 15°s, work a herringbone, then work an increase using two 11°s (photo e). Repeat around the tube.

**6** Using 15°s, make another stitch. Come up the adjacent 11°. Work a stitch with two 11°s (photo f). Repeat around,

working in the established beads sizes.

**7** Repeat step 6 three more times. As you work, pull tightly to create the trumpet shape of the flower.

**8** Tie off the working thread by weaving through several rows (figure) and tying half-hitch knots (see "Basics") at points a-d. The thread tail will be used later.

**9** Make another small flower.

### large flower

Turn a small flower into a larger one by starting with a longer ladder and working additional increases to expand the size of the trumpet.

**1** Start with an eight-bead ladder, and do steps 1-6 of the small flower.

**2** Using 15°s, work a herringbone stitch. Pick up a 15° to work an increase. Using 11°s, do another stitch. Then do another increase with a 15°. Repeat around the tube, working in the established bead sizes. End with a step up.

**3** Using 15°s, work a herringbone stitch. Then pick up two 15°s to do an increase. Do a stitch in 11°s and increase with two more 15°s. Repeat around in the established pattern.

**4** Repeat step 8 of the small flower.

### add the flower stamens

Work inside each flower to make three stamens. Anchor a stamen through a single 11° at the flower's base.

**1** Start with 2 ft. of conditioned gold or yellow Nymo. Use yellow or gold beads.



a



b



c



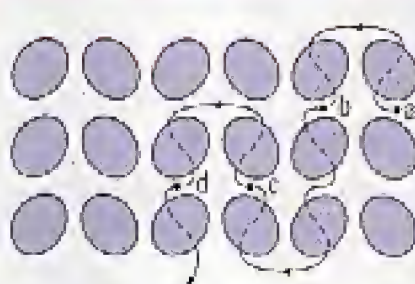
d



e



f







g



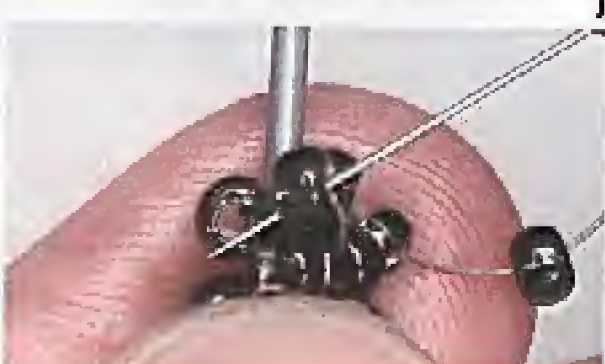
h



i



j



k



l

② Leaving a 3-in. (76mm) tail, sew into the flower and exit through one of the single 11<sup>o</sup>s near the base (photo g). String eight cylinders and one 11<sup>o</sup> seed. Skip the 11<sup>o</sup> and sew back through the cylinders (photo h). Exit the 11<sup>o</sup> flower bead from the opposite side entered.

③ Weave over to the next single 11<sup>o</sup> and repeat step 2 with the same or a varying number of beads. Repeat with the last 11<sup>o</sup>.

④ If desired, add more stamens to the large flower by working two stamens from one 11<sup>o</sup>.

⑤ Tie off the thread as in step 8 of the small flower.

### small leaf

Make the leaves in brick stitch. Start with a row of ladder stitches, work one end of the leaf, then weave back to the base row and weave the other end. Each small flower has two leaves.

① Leaving a 6-in. tail, start with 2 ft. of conditioned green Nymo. Use green 8<sup>o</sup> seeds to work the leaves.

② Make a bead ladder four beads long. Work two rows of brick stitch (see "Basics"). Pick up one bead. It will sit perpendicular to those in the other rows.

Sew through the first bead in the last two-bead row of brick stitch (photo i).

③ Weave back to the ladder stitch row and exit the first bead strung. Work in brick stitch until two beads remain.

④ Attach the leaf to the base of a small flower. With the thread remaining from the two-bead end of the leaf, zigzag between a bead on the leaf and a bead on the flower (photo j). Tie off the thread using half-hitch knots and weave the tail through several beads. Trim the ends.

⑤ Use the tail from the ladder stitch row to zigzag the side of the flower to the leaf so it doesn't flop.

⑥ Make and attach two small leaves for each small flower.

### large leaf

① Make an eight-bead ladder and repeat steps 1-6 of the small leaf.

② Make and attach three large leaves.

### make the peyote bracelet

Weave a simple strap for the bracelet by working a five-bead tube of odd-count peyote. Because of the small diameter of this tube, you may want to work the first few inches around a 1mm core such as a paper clip.

① String five green 8<sup>o</sup>s to begin odd-count tubular peyote (see "Basics"). Use a 1mm rod or needle for support, if desired. Photo k shows the tube in process. Continue for 6½ in. (.16m). My finished bracelet is 7¼ in. (.2m) long. Adjust the length of the tube as needed to fit your wrist.

② To make the loop clasp, string at least 36 seeds. Sew through one of the last beads in the tube (photo l). Measure to see that the loop will slip over the large flower. Retrace the thread path several times and anchor the thread tails in the tube. Tie off with half hitches, dab with glue, and trim the tails.

### attach the flowers

Attach the small flowers to the end of the loop (clasp) and the large flower to the other end of the tube.

① Anchor a doubled length of green Nymo inside one of the small flowers. Sew through the flower into one of the seeds in last row of a leaf. At the center point of the beaded loop (between the 18th and 19th beads), sew around the main thread, then go back through the leaf seed.

② Exiting the leaf seed, sew into a corresponding leaf seed on the other small flower. Zigzag between the two leaf seeds several times. Weave into the second flower to tie off the tail as before.

③ Use the thread tail on the opposite end of the peyote tube to anchor the base of the large flower by zigzagging through seeds in the tube and the flower. Tie off the thread as before •

Contact Samara in care of Bead&Button.

### materials

- 30g seed beads, size 8<sup>o</sup>, green
- 5g seed beads, size 15<sup>o</sup>, violet
- 3g seed beads, size 11<sup>o</sup>, violet
- 1g or less, Japanese cylinder beads (Delicas), yellow or gold
- 10-12 seed beads, size 11<sup>o</sup>, yellow or gold
- Nymo B beading thread-green, violet, and yellow or gold
- beading needles, #10
- beeswax or Thread Heaven





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# The Design and the

*Get rid of everything that's  
not essential to getting that  
necklace finished*





by Debbie Nishihara

# Designer

When the editors asked me to write an article on how I design, I was thrilled because it got me out of doing one that involved counting. Although it turns out to be a question I can't easily answer, here's a few thoughts on design and designers in general.

When I started out, I would plan one necklace and make a portrait of it with special pencils. I would then clean the entire house, do my taxes, join a gym, and go out in search of every element of the piece. Once I had everything, I'd light some incense, put on Sarah McLaughlin, and open the windows so gentle breezes could activate my wind chimes. This is a great way to make one necklace every three years.

Last year, a woman paid serious money for a necklace I made at three o'clock in the morning before a show in a Super 8 outside Ft. Wayne, Indiana, surrounded by horrifying fabrics and questionable secretions. The idea is to get rid of everything that's not essential to finishing that necklace.

Like many of us, I let my focal bead determine the color palette, size, and shape of the necklace. But trying to pick one special bead *and* everything to go with it at a show makes me crazy because I'm too distracted to concentrate on one or two necklaces. I like to pick up things when and where I find them and save the designing and color matching for when I get home. This way I'm not over-analyzing and shutting myself off from other possibilities while in acquisition mode.

How many times at a show have you fought your way through a crowd to get one of Leah Fairbanks' beads? And once you've elbowed your way in, you not only want the ones you have, but you want to knock down the lady next to you and take hers, too. This is called natural selection. If you like something, get it and worry about what'll go with it or how you'll make your car payment later. Trust yourself to be drawn to the items that will eventually work for you. The hyenas of the Serengeti don't wait for the Discovery Channel to tell them it's okay to rip and tear, and neither should you.

I get home from the show and pull out my beads. Here's where I get picky. I take one, put the rest away, and get started. The piece with the mesmerizing borosilicate drop by Bryan Kitson of KB Glassworks (right), virtually made itself. I picked up the greens and yellows with seed beads and citrines and included a pair of Eister boro spacer beads that I already had from a previous expedition.

I love to work with big beads. The beadmakers love them because the bigger the bead, the more cool stuff they can put inside and out. Kim Wertz of Heart Bead specializes in encased florals that can be strung horizontally or vertically. She strikes the perfect balance between a strong color sense and a restrained hand, which makes her elegant beads such a pleasure to work with. In the necklace below, I surrounded her bead with amethysts, fluorite, and a little silver.

When it comes to exterior floral design, few of the many imitators come close to Leah Fairbanks' handling of form and color. In the pearl necklace (p. 93), I made a simple sterling pendant with strawberry quartz to highlight the soft colors of her Satake glass beads. Even if you don't have the luxury of a metal studio in your house, you can choose elements that compliment exceptional beads without overwhelming them.

Many of Leah's beads are urn- or vessel-shaped, and need to be strung vertically. This can pose a problem if you don't have a suitable bail. The multistrand necklace (p. 90) was strung without one, and I explain how on the next page.







a



b



c

## fringe

- 1 Cut a 4-in. (.1m) length of 22-gauge wire and make a wrapped loop (see "Basics," p. 166) at one end.
- 2 Cut 1 yd. (.9m) of Nymo and tie it to the loop with an overhand knot (see "Basics") leaving a 4-in. tail.
- 3 String beads to the desired fringe length. Go back through the second to the last bead (photo a) and back up the rest of the beads, exiting at the loop. Don't cut the thread.
- 4 Tie another overhand knot and repeat until you have the desired amount of fringe. Tie off using several half hitches (see "Basics") and dot with glue. Weave the tails back in.

## base beads

The necklace on p. 90 was strung without a bail by starting at the bottom of the focal bead and using the fringe to create a stop base.

I strung a spacer bead with a hole large enough to hide the top of the fringe and an outer diameter large enough to stop the flower (photo b, bottom). I strung the flower next, then secured it by making a wrapped loop with the other end of the wire.

## stringing

- 1 Start with four 2-ft. (.61m) lengths of flexible beading wire, size .010.
- 2 Center the wrapped loop on the

wires and bring the ends together evenly. String a crimp bead and crimp it (photo c and "Basics").

3 String a large spacer bead (photo b, top) and the focal bead over all the wires.

4 String another crimp at the top of the focal bead, crimp it, then hide the crimp in a bead cap and several more accent beads. You'll have four strands on either side to work with. ●

*Debbie is an associate editor of Bead&Button.*

## the designers

When I'm in my booth at a jewelry show and a customer wants to know if I'm the designer, I'm never quite comfortable answering yes. I don't see myself among the sleek metrosexuals ducking into cabs wearing charcoal Hugo Boss and chunky framed black glasses. These people step neatly from trains and proceed directly to important meetings, alarmingly unencumbered by stainless steel briefcases, PDAs, and slim Danish portfolios. While I, on the other hand, am an obstacle on the platform – lost and gaping at the departures, having apparently just returned from camping.

Things could be worse, I could be a celebrity designer. It usually takes about an hour of channel surfing for me to fully embrace my anonymity. Craving

attention and notoriety without the added burden of an accomplishment? Become a designer! Monica Lewinsky tried to reclaim the spotlight by designing handbags made of plastic flowers. This endeavor only reaffirmed my initial impression that she should be despised. Can you remember why, exactly, we know who P. Diddy is? I can't. He changed his name and we still know who he is. When he steps onto the red carpet, it's highly possible that no one else knows why he's there either, so he, too, must be a "celebrity designer."

Conversely, some designers are actually interested in you and have become celebrities because of it. It only took the Fab 5 from *Queer Eye* one season to tell men what it took Oprah ten years to tell women – find out who you are and live

accordingly, and when people hurt you, get a makeover. I like their no pain, no gain approach to design. There's something oddly credible about a man telling another man his shower curtain is hideous and filthy.

Then there are the optimistic design teams at HGTV. They're not so much individual celebrities as they are an upbeat socialist movement bent on making everyone else a designer, too. They have a special counselor who comes into your home determined to bridge the gap between your Louis XIV chairs and that caveman you live with. The specialist suggests a shopping trip. Poor caveman. Dragged along under the auspices of providing input, he is vulnerable on the showroom floor and has suspicions about designing around a





Moroccan theme. Distracted by the sensation he's about to be separated from thousands of dollars, he is unable to feel strongly about the beige floor cushions and not the aubergine. In the end, he is penniless and grateful he got to keep his TV. If you're designing on a budget, the channel can also deploy a team to help you paint that old dresser orange for under five hundred dollars. Although I'm not convinced that plaid actually helped anything it ever came into contact with, apparently when you put it on bowling pins and glue them to dowels, you've got yourself a wine rack.

## the essentials

As people who design jewelry from the beads we buy, technically I suppose that makes us designers. But it's been my

experience that the people who are the most concerned about labels rarely make anything themselves. Wondering if your crimps are tight, your threads are showing, or if your slides are of a professional quality are vital aspects of the learning process. Worrying if people will like your work or if you'll be perceived as an "artist," just wastes time and blocks the artistic process from flowing naturally. Focusing on the work in your hand will free you to create new work.

Sure, it's great to have your pieces in a gallery and be paid for your time, effort, and creative abilities if that's where you want to go. But for many of us, there are a lot of pieces to be made between now and then. You just have to start before you can finish. ♦

## shopping trip

**Leah Fairbanks, Gardens of Glass**

(707) 456-0336; [leahfairbanks.com](http://leahfairbanks.com)

**Kim Wertz, Heart Bead** (707) 441-0626;

[heartbead.com](http://heartbead.com)

**Bryan Kitson, KB Glassworks**

(505) 254-2257; [kbglassworks.com](http://kbglassworks.com)

**Dan and Liz Eister, Eister Glass**

(805) 461-5445 (boro spacers p. 91)

**Gail Crosman-Moore** (978) 575-0790; [GailCrosmanMoore.com](http://GailCrosmanMoore.com) (boro spacers p. 90)

**DaBeadBabe** (916) 344-2323;

[beadbabe.com](http://beadbabe.com) (silver beads and spacers)

**Jess Imports** (510) 883-9053;

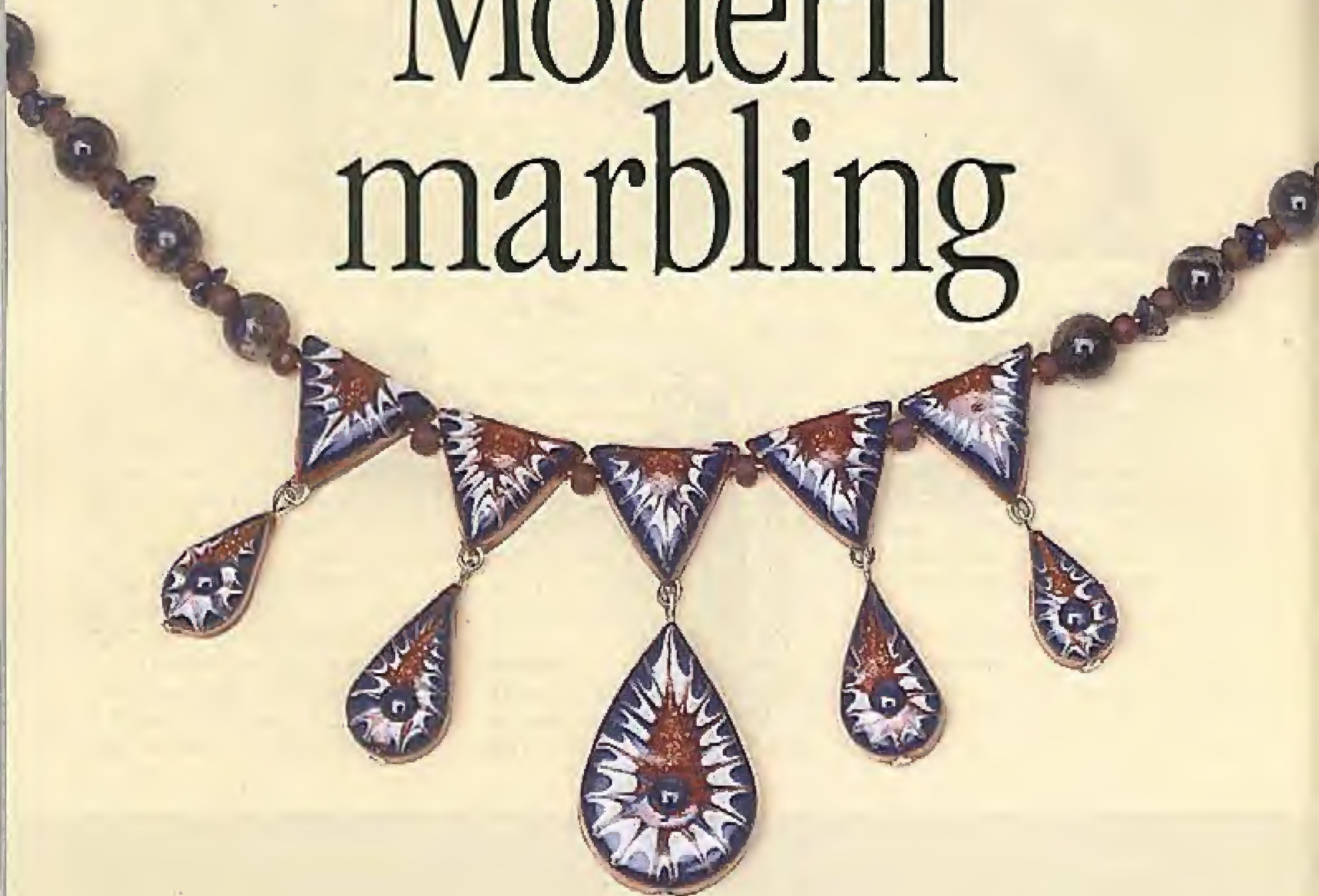
[jessimports.com](http://jessimports.com) (clasp p. 93)

**Eclectica**, ad p. 3 (flowers, faux opals p. 90)

*Be sure to visit all of these great vendors at the Bead&Button show.*



# Modern marbling



*Use new materials for a twist on an old technique*

by Karen and Ann Mitchell

Artisans throughout the ages produced swirling designs through marbling. To achieve the effect, they floated ink on water, then lifted images off the liquid and onto paper. Reinvented for clay use, our marbling project eliminates the need for water. Tinted liquid clay acts as the coloring medium that glides over solid clay bases. We use skewers to form feathered patterns, then bake the clay to set the marbled colors. The process generates fluid designs baked onto clay beads – perfect accents for a gemstone necklace or a simple earring set.





## stepbystep

Make bases, then decorate with liquid clay and adornments. Make loops, string beads, and finish with findings.

### Prepare your bases

① Condition the copper clay by kneading it in your hands and rolling it through the pasta machine on the thickest setting 15 times. Roll the conditioned clay out on the #3 setting. Cut the sheet in half and stack the two pieces. Use the brayer to press the sheets together, rolling from the center out to eliminate air pockets. Dip the cutters in cornstarch before cutting out five triangles, one large teardrop, four medium teardrops, and two small teardrops (**photo a**). Remove excess clay and save it for another project.

② Gently insert head pins into the teardrops as shown in **photo b**. Set the drops on your baking tray.

③ Cut the 20-gauge wire into ten 1½-in. (38mm) pieces. Make wrapped loops (see "Basics," p. 166) with five of the pieces. Trim each wrapped section to ⅝-in. (5mm). Dab translucent liquid polymer clay on one wrapped end (**photo c**). Use roundnose pliers to gently insert it into a triangle, leaving only the loop exposed. Repeat with the other four triangles.

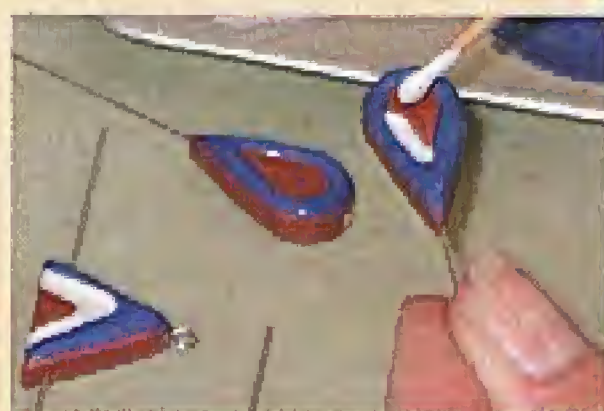
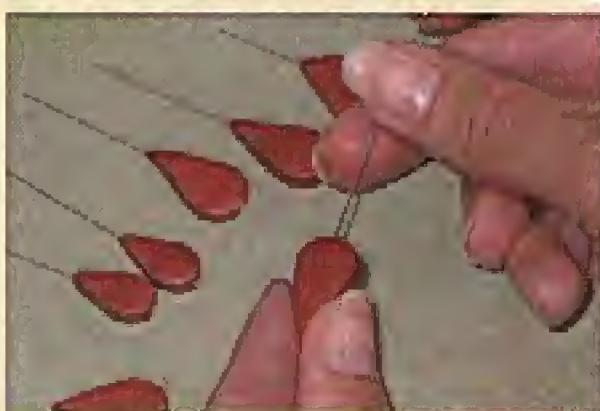
④ Preheat your oven to 275°F (130°C). Insert the remaining 1½-in. wires through the bottom of the triangles, ⅝-in. (3mm) from the edge (**photo d**). Place them on the tray. Bake the triangles and teardrops at 275°F for 20 minutes. Remove them from the oven, and allow them to cool completely on a flat surface.

### Paint and embellish

① Squeeze ¼ tsp. of Translucent Liquid Sculpey into the metal palette's four wells. Add ⅛ tsp. of Pearl-Ex to the wells, placing a different color in each well. Mix completely using a skewer. Pick up a small amount of the blue liquid clay with the skewer. On all five triangles, slowly draw an inverted blue V, starting from the looped tip and working outward. After applying liquid clay, place the clay base on a flat surface.

Clean the skewer. Add a V of pearlwhite liquid clay to each triangle. The white clay should touch the blue. For the teardrops, slowly draw blue lines around each outer edge. Add white lines next to the blue (**photo e**) all the way around.

② Fill in the remaining space on each triangle with the red liquid clay. Clean the skewer and place it at the center of one triangle. Lightly drag the tip through the three colors of liquid clay toward the loop. Do not drag liquid







g



h



i

over an edge. Continue dragging, creating a pattern as shown in **photo f**. Do not clean the skewer between lines. Repeat with the other four triangles, cleaning the skewer before starting a new base.

**3** Fill in the remaining space on each teardrop with red liquid clay. Place the skewer at the center of one teardrop and drag lines outward as shown in **photo f**. Repeat on all the teardrops, cleaning the skewer before starting a new base. If you smear the colors, remove all the liquid clay from the base with a paper towel and start again.

**4** Clean the skewer and attach a pinch of copper scrap clay to the tip (**photo g**). Tap the top of one cabochon with the clay tip, causing it to stick to the clay. Position the cabochon over the center of the large teardrop,  $\frac{1}{8}$ -in. (6.4mm) from the drop's bottom. Carefully place it and do not move it. Repeat on all teardrops, centering each cabochon about  $\frac{1}{8}$ -in. from each bottom.

**5** Clean the skewer. Add a drop of copper sparkle liquid clay to the center

of each triangle, layering over the red clay but not the marbling. For each teardrop, put a dot of sparkle clay directly above each cabochon (**photo h**). Drag the excess clay into a point toward the wire. Place all the triangles and teardrops on the tray, and bake at  $275^{\circ}\text{F}$  for 10 minutes. Allow the pieces to cool. Gently scrape any baked liquid clay off the loops. Varnish all the pieces with the Fimo and dry thoroughly.

**6** Remove the straight wires from the triangles. Make plain loops with the teardrops' head pins (see "Basics"). Connect the triangle and teardrop loops (**photo i**), setting two medium drops aside for earrings.

### Put it together

**1** Center the largest teardrop set on 20 in. (.5m) of beading wire. Add a seed bead, a medium-drop set, a seed, a

small drop set, and a seed (**photo j**). Then string an 8mm gemstone, a seed bead, a gemstone chip, and a seed. Repeat this 4-stone pattern nine more times. String a crimp and a 4mm split ring. Go back through the crimp and the next few beads. Crimp the crimp bead (see "Basics") and cut the tail. To finish the other end, use the 3mm split ring instead of the 4mm. Open the ring (see "Basics"), add the clasp, then close the ring.

**2** For the earrings, add hooks to the loops, close the loops, and trim. •

*Ann and Karen are the authors of Liquid Polymer Clay. Their designs have appeared in feature films, television, theatrical productions, and museum exhibitions. Contact them at (626) 798-8491, [Ann@AnKaraDesigns.com](mailto:Ann@AnKaraDesigns.com), or [www.AnKaraDesigns.com](http://www.AnKaraDesigns.com).*

### materials

(16-in./4m necklace and a pair of earrings)

- 2 oz. (60ml) Promo polymer clay, copper
- 2 oz. Translucent Liquid Sculpey
- Pearl-Ex mica pigment powders: true blue, pearlwhite, red russet, copper sparkle
- Fimo gloss varnish, non water-based
- cornstarch
- 20 8mm gemstones, denim lapis lazuli, lapis lazuli, howlite, or sodalite
- 20 small gemstone chips, match 8mm stones
- 7 4-5mm stone cabochons, match 8mm stones
- 46 seed beads, size 6<sup>o</sup>, or glass e-beads, topaz with ghost finish
- 7 2-in. (50mm) head pins
- 15 in. (.38m) 20-gauge wire
- flexible beading wire, .014

- 2 crimp beads
- 4mm split ring
- 3mm split ring
- 10mm lobster clasp
- pair lever-back earring hooks

**Tools:** roundnose pliers, wire cutters, clay cutters (triangle:  $\frac{1}{8}$  x  $\frac{1}{8}$  in., teardrops:  $\frac{1}{8}$  x  $\frac{1}{8}$  in.,  $\frac{1}{8}$  x  $\frac{1}{8}$  in.,  $\frac{1}{8}$  in. x  $\frac{1}{8}$  in. Kemper Tools, 800-388-5367, [www.kempertools.com](http://www.kempertools.com)), pasta machine, brayer or acrylic rod, toaster or convection oven, oven thermometer, flat baking tray, varnish brush, 4-well aluminum palette, wooden skewer, work surface (granite, ceramic tile, or acrylic)

For clay supplies, contact The Clay Factory, (877) 728-5739, [www.clayfactoryinc.com](http://www.clayfactoryinc.com) or Polymer Clay Express, (800) 844-0138, [www.polymerclayexpress.com](http://www.polymerclayexpress.com).





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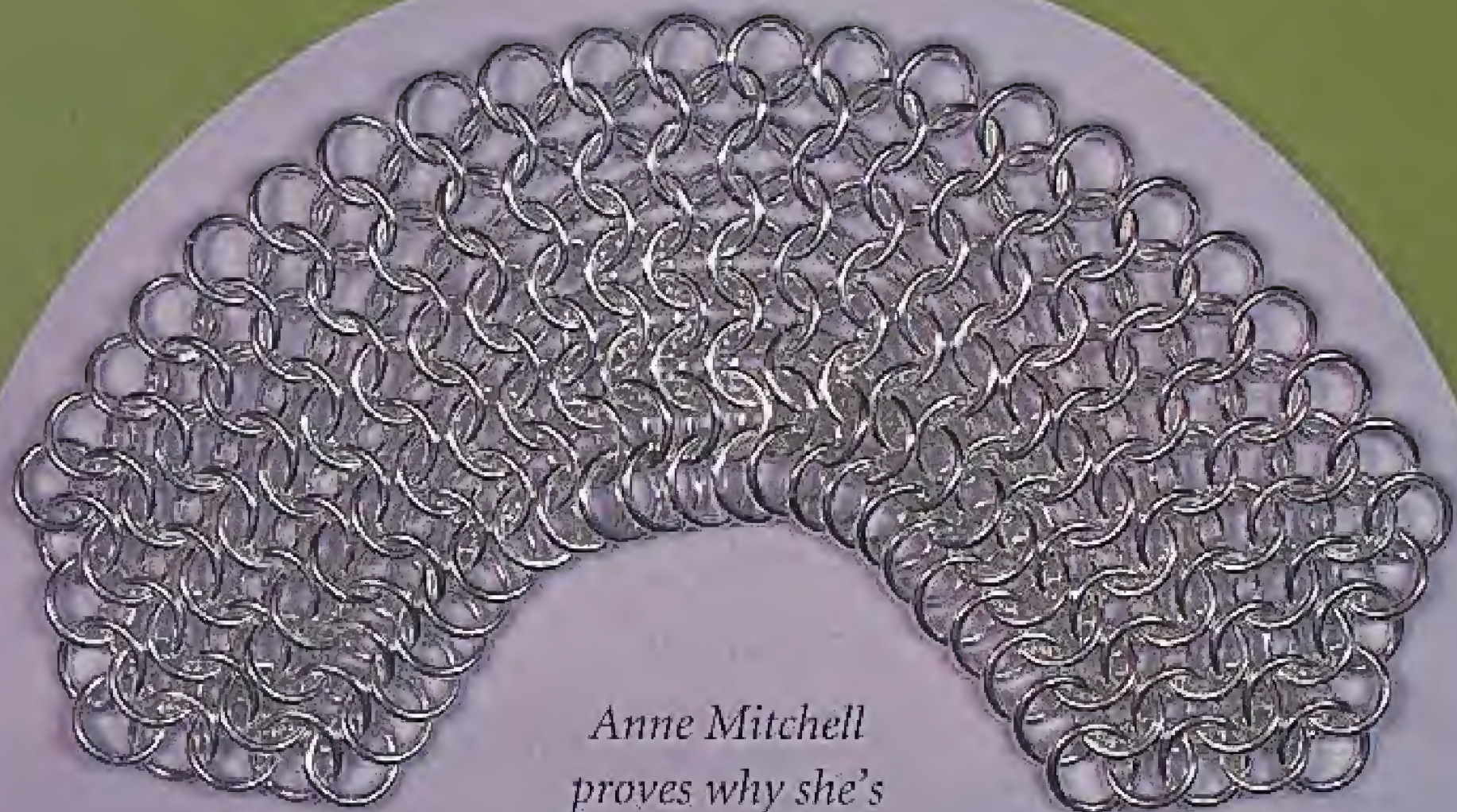
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*Anne Mitchell  
proves why she's  
lord of the rings*

by Debbie Nishihara

# Celtic chainmail

Vaguely disappointed that she missed the Crusades, Anne Mitchell is nonetheless on a mission to keep the ancient art of flat mesh (or chainmail) construction alive and well in the current century.

"My journey began five years ago when a friend was having difficulty in a chain class," she says. "I tried to help and was so intrigued I ended up teaching myself several basic patterns and began to create pieces for friends. I

found it was a great way to relax, and I really got into researching patterns and looking at everything from Celtic to Turkish to Japanese weaves."

Originally from Dayton, Ohio, Anne developed a passion for lighting design at an early age and wasted no time immersing herself in the art. Armed with a B.F.A. and an M.F.A., her first stop was the most competitive arena in the country, New York City, where she spent the next seven years paying dues and taking names and numbers from

everyone she met. Having amassed some formidable job experience, she moved to San Francisco 12 years ago in hopes of establishing a more relaxed lifestyle. She didn't get to relax very long. With her resume, she soon found herself working for the most prestigious lighting company in the city.

"It was truly great," she says about her career, with the resounding satisfaction of someone who went to great lengths to achieve a hard-won goal. "I'll always love, and have a passion for,



lighting design. It was an extremely hard decision to leave it, but ultimately I had to because the lack of real creativity was stifling." While Anne struggled with her decision to move on, her partner, Kate Richbourg, was 40 minutes away facing a similar dilemma.

Kate had taken a part-time job at The Bead Shop in nearby Palo Alto while working toward a master's in Theater, but it wasn't long before those beads usurped her other plans. She spent ten years learning the business from owner Janice Parsons, and when she'd gone as far as she could as class director and General Manager, she joined Anne at the crossroads.

With Janice's blessing, Kate suggested that they open their own bead store. It didn't take too much convincing to get Anne on board. "I finally asked how long I was going to beat myself up over

my decision to leave lighting," Anne says. "While I wasn't exactly sure where I wanted to go, working on building a business and achieving some measure of independence was very alluring. When I factored in being fulfilled artistically, the choice became pretty clear."

Anne had already been teaching steadily after the success of her first chainmaking class at The Place to Bead in Princeton, New Jersey. "I loved teaching immediately," she says. "I show students how to use tools as extensions of their hands and even have a contest to see how far they can get without touching the chain at all. It's challenging for them, and I really get a charge out of being there when they get it and have that 'ah-ha' moment."

Anne and Kate definitely had an "ah-ha" moment when they opened their store, Beadissimo, on March 1, 2003 in

San Francisco's rebounding Mission District. A store like theirs is a positive sign of life in what used to be the creative hotspot in the city before astronomical real estate prices caused an exodus of artists, musicians, dancers, and counter-culture performers.

The store, with its beautiful high ceilings and open, urban layout, is full of customers from all walks of life who can actually design and create finished pieces right there in the store. The classroom area is a large, inviting space designed to accommodate all types of basic instruction, including PMC and lampworking. The list of classes posted on the wall is tempting, with Anne teaching numerous chainmaking techniques. "Well, Anne," I say, "so much for relaxing." She gives a tired and happy laugh. "Yeah, so much for that," she says. "Knock on wood." ♦

## Flat mesh bracelet with tapered ends

by Anne Mitchell

**F**lat mesh has a recorded history dating back to 400 or 500 B.C., with early remnants discovered at the gravesites of Celtic chieftains. Its original purpose was to protect warriors during battle, and was made for every body part, including the face. Mesh techniques now appear in high fashion and trend-driven jewelry. My fascination with the technique continues to grow, and I'm delighted to share it with you. The following instructions are for the first pattern I learned and include some of the tricks I picked up along the way while teaching it.

### stepbystep

Prepare the jump rings. Connect them to create the linked mesh, and attach a clasp.

#### prepare the rings

Close 110 jump rings and open 88 jump rings (see "Basics," p. 166). It's important to make the seam on the closed rings as invisible as possible. These rings will create the main body of a 7½-in. (.2m) bracelet.

#### assemble the rings

❶ Create a length of chain consisting of five sets of double rings connected by four single rings (**photo a**). The single rings are blackened in the photos.

❷ Lay out the length of chain as shown in **photo a**. Arrange the rings so the single rings are pointing up and away and the sets of double rings are pointing down and towards the padded work surface. Secure the chain to the work surface with T pins to stabilize the chain and maintain the pattern as links are added. **Photo b** shows the same length of chain from a different angle. Working from left to right, number the lower row of rings 1 through 5.

❸ Put two closed rings onto a single open ring (**photo c**).

❹ Place the open ring under rings 1 and 2 of the lower row (**photo d**). The orientation of the two closed rings is important: the left side of the open ring needs to grab ring 1, and the right side of the open ring will grab ring 2.

❺ Place a single closed ring onto an open ring (**photo e**).

*Continued on next page*



a



b



c





d



h



l



e



i



m



f



j



n



g



k

*Continued from previous page*

**6** The left side of the new open ring will come underneath the new lower ring and underneath ring 2. The right side of the open ring will come underneath the single ring 3 (**photo f**).

**7** Repeat step 6, attaching the open ring to rings 3 and 4 (**photo g**).

**8** Repeat step 6, attaching the open ring to rings 4 and 5 (**photo h**).

**9** Repeat steps 3-8 until you have completed 22 rows of chain.

### tapering the ends

**1** The tapering process begins by repeating step 3, but instead of placing

two closed rings on an open ring, place one and keep the closed ring to the right side of the open ring (**photo i**).

**2** Continue across as shown in **photo j**.

**3** Don't place any closed rings onto the open one being attached to rings 4 and 5 (**photo k**).

**4** Rings 1 and 5 have now been eliminated. Repeat the previous steps to finish off the final row (**photos l, m, and n**).

**5** Once one end of the tapering is complete, turn the bracelet over to

### materials

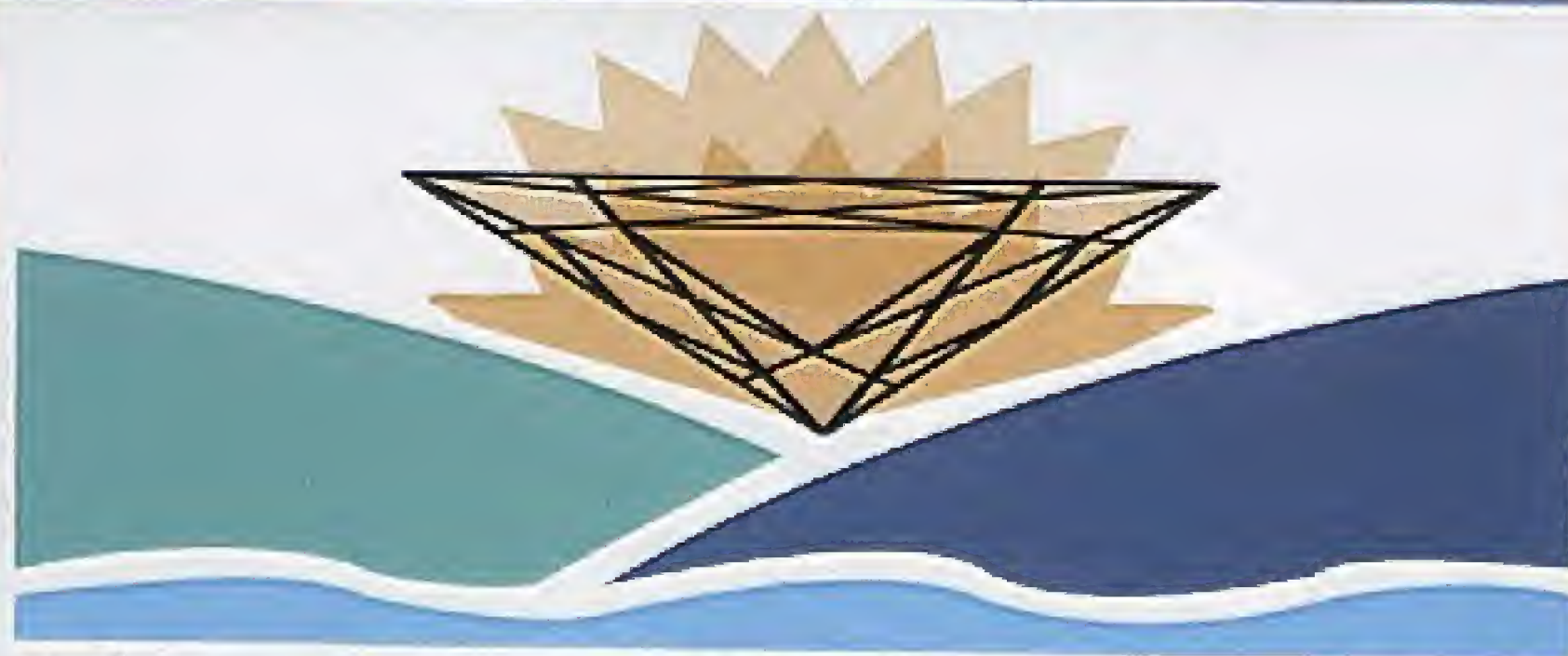
- 2 Troy oz. 16-gauge sterling silver jump rings, 5.5mm inside diameter (Beadissimo, style code: RR. See ad p. 47)
  - sterling silver toggle or other clasp
- Tools:** bent and straight chainnose pliers, padded work surface, T pins

work on the opposite end. *If the bracelet is not turned over, the tapering will not work.*

**6** By now you should be a master at opening and closing jump rings. Use your perfected skills to attach a silver toggle or other clasp to the one remaining ring on each end. ■

*We're excited to have Anne back as an instructor at the Bead&Button show. If you miss her there, try her at Beadissimo, 1051 Valencia Street, San Francisco, California 94110, 415-282-2323 or email her at [anne@beadissimo.com](mailto:anne@beadissimo.com).*





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# Spiral treasures

Netted eggs  
you won't  
want to hide

by Diane S. Hertzler

After visiting the beautiful Fabergé exhibit in Wilmington, Delaware, I purchased several wooden eggs and stands with the idea of creating my own version of the famous artwork. As with many projects, the hardest part is getting started. Then while flipping through the April 2001 issue of *Bead&Button*, I ran across Janice Yankee's embellished egg article, and it gave me the inspiration I needed to start my own egg project.

## stepbystep

Work a flat piece of netting until it is long enough to fit around the wooden egg. Sew the last and first rows together to make a tube. Slide the tube over the egg. Work a decrease to close the top and bottom of the tube around the wooden egg.

### prepare the wooden egg

Paint the wooden egg with a primer. Let it dry and sand it smooth. Apply two to three coats of paint evenly and allow the paint to dry between coats. Apply a varnish if desired.

### stitch the netted tube

Seed beads can vary slightly in size; the beads I used measure eight beads per 1/2 in.

(13mm). If your beads measure nine per 1/2 in., see p. 117 before you begin.

① Using a 2-yd. (1.8m) length of conditioned Nymo or Fireline, string a bead 6 in. (15cm) from the end. Sew through it again in the same direction for a stop bead.

Row 1: String the following 46 bead sequence (figure 1, a-b):

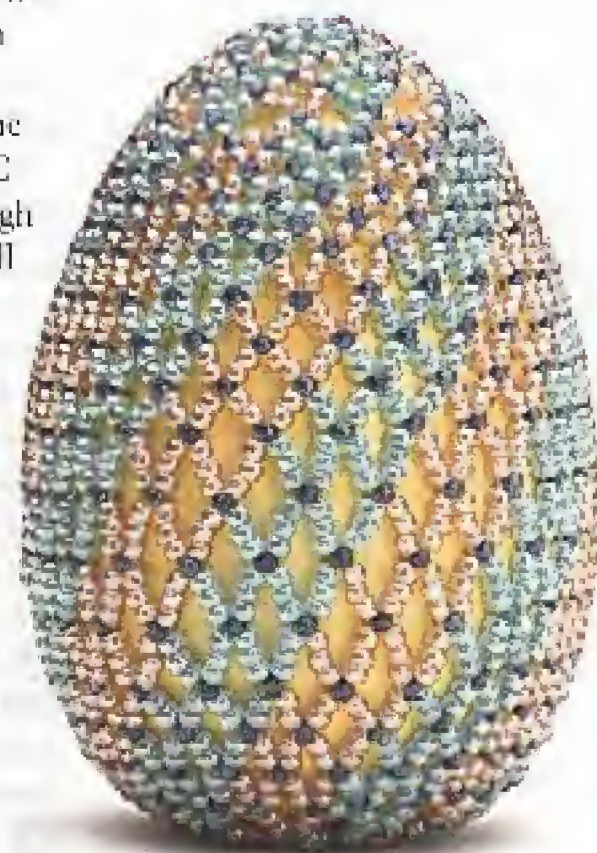
- a. 1 color C bead
- b. 1A, 1C, four times
- c. 2B, 1C, four times
- d. 3A, 1C, four times
- e. 2B, 1C, three times

② To work the netting in rows 2-9, pick up the specified beads and go through the appropriate C bead on the previous row as shown in figure 1. The last beads picked up on a row (the h set of beads in the

instructions) are stitched with the first beads of the following row, sewing through the fourth C from the needle (figure 1, b-c). For the remaining stitches, sew through every other C on the previous row (c-d). When you reach about the third or fourth row, the C beads that you sew through (on the previous row) will begin to stick out and form a point, making it easy to see where to add beads on the new row.

Row 2:

- a. 2B, 1C, 2B
- b. 2B, 1C, 3B
- c. 3A, 1C, 3A
- d. 3A, 1C, 2A
- e. 2B, 1C, 2B
- f. 2B, 1C, 1B
- g. 1A, 1C, 1A
- h. 1A, 1C





#### Row 3:

- a. 1A, 1C, 1A
- b. 1B, 1C, 1B
- c. 2B, 1C, 2B
- d. 2A, 1C, 2A
- e. 3A, 1C, 3A
- f. 3B, 1C, 3B
- g. 2B, 1C, 2B
- h. 2A, 1C

#### Row 4:

- a. 2A, 1C, 2A
- b. 2B, 1C, 3B
- c. 3B, 1C, 3B
- d. 3A, 1C, 2A
- e. 2A, 1C, 2A
- f. 2B, 1C, 1B
- g. 1B, 1C, 1B
- h. 1A, 1C

#### Row 5:

- a. 1B, 1C, 1B
- b. 1B, 1C, 1B
- c. 2A, 1C, 2A
- d. 2A, 1C, 2A
- e. 3B, 1C, 3B
- f. 3B, 1C, 3B
- g. 2A, 1C, 2A
- h. 2A, 1C

#### Row 6:

- a. 2A, 1C, 2A
- b. 2A, 1C, 3A
- c. 3B, 1C, 3B
- d. 3B, 1C, 2B
- e. 2A, 1C, 2A
- f. 2A, 1C, 1A
- g. 1B, 1C, 1B
- h. 1B, 1C

#### Row 7:

- a. 1B, 1C, 1B
- b. 1A, 1C, 1A
- c. 2A, 1C, 2A
- d. 2B, 1C, 2B
- e. 3B, 1C, 3B
- f. 3A, 1C, 3A
- g. 2A, 1C, 2A
- h. 2B, 1C

#### Row 8:

- a. 2B, 1C, 2B
- b. 2A, 1C, 3A
- c. 3A, 1C, 3A
- d. 3B, 1C, 2B
- e. 2B, 1C, 2B
- f. 2A, 1C, 1A
- g. 1A, 1C, 1A
- h. 1B, 1C

#### Row 9:

- a. 1A, 1C, 1A
- b. 1A, 1C, 1A

c. 2B, 1C, 2B

d. 2B, 1C, 2B

e. 3A, 1C, 3A

f. 3A, 1C, 3A

g. 2B, 1C, 2B

h. 2B, 1C

**3** Repeat rows 2-9 three more times.

**4** Repeat rows 2-7.

Once the last row is completed you will have a flat netted piece with 20 C beads across the outside edge of the top and bottom.

**5** To close the tube, fold the netting so the end rows are side by side, with the last row (where the thread exits) on the left and the first row (where the thread enters) on the right. Zigzag back and forth between the rows connecting the outer most C beads of both rows with A and B beads.

a. String 2B and sew up through the second C from the bottom on row 1 (figure 2, a-b).

b. String 2B and sew through the C on the last row (b-c).

c. String 2A and go through row 1. String 3A and go through the C on the last row (c-d).

d. String 3A and go through the C. String 3A and go through the C (d-e).

e. String 3B and go through the C. String 2B and go through the C (e-f).

f. String 2B and go through the C. String 2B and go through the C (f-g).

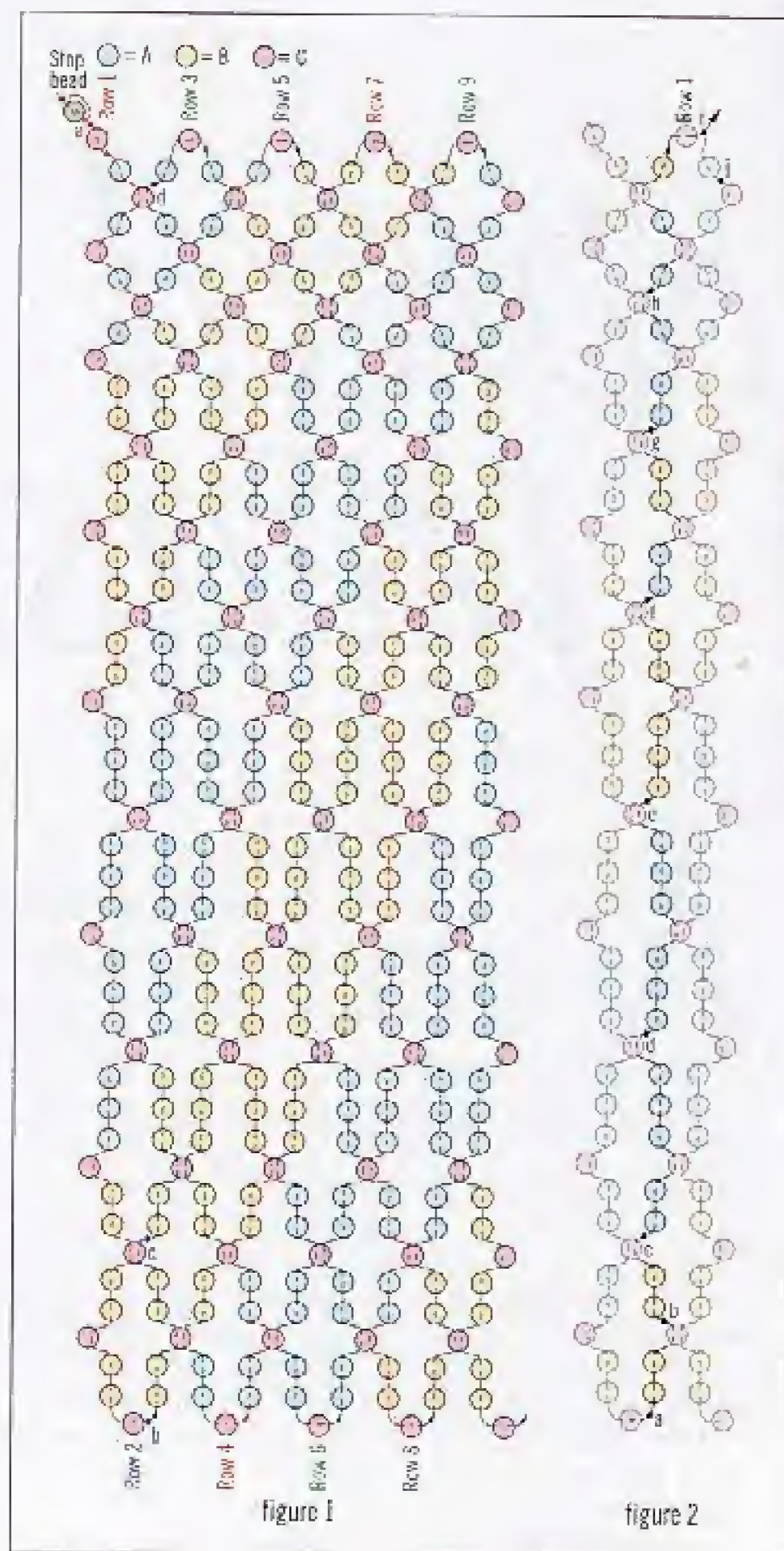
g. String 2A and go through the C. String 1A and go through the C (g-h).

h. String 1A and go through the C. String 1A and go through the C. String 1B and go through the top edge C bead on row 1 (h-i).

**6** Remove the stop bead and tie the tail and working thread together with a square knot (see "Basics," p. 166).

**7** Thread a needle on the

tail and sew through the A



tail and sew through the A bead below the C where the tail exits (i-j). Tie a half-hitch knot (see "Basics") between the beads. Weave the tail into the beadwork tying half-hitch knots between several beads to secure it and trim. Don't cut the working thread.

**8** Slide the netted tube over the painted egg and hold it in place. The netting will be snug at the center of the egg.

#### close the top

**1** Position your needle so it exits the C bead at point a in figure 3.

**2** Working clockwise around the tube, pick up the specified beads and sew through the C bead on the previous round. Remember to step-up to end the round.

#### Round 1:

- a. 1B, 1C, 1A (a-b)
- b. 1A (b-c)



For 11<sup>0</sup> seed beads that measure nine beads per ½ in., adjust the directions as listed below and refer to the egg on p. 115, **photo b** (egg top), and **photo c** (egg bottom) as you work:

### stitch the netted tube

- Step 3: repeat rows 2-9 **four** more times.
- Step 4: the flat netted piece will have **24 C** beads across the outside edge of the top and bottom.

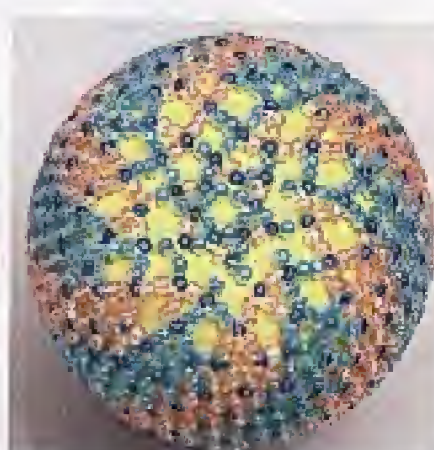
### close the top and bottom

- The beads added in each round repeat **five** more times.

- The rounds will decrease to **twelve** then **six C** beads and end with a circle of **six A** beads.



**b**



**c**

### materials

- Japanese seed beads, size 11<sup>0</sup>  
10g color A  
10g color B  
4g color C
- Nymo B or D beading thread conditioned with beeswax or Fireline fishing line, 6/lb. test
- wooden egg 2½ x 1½ (64-45mm) with flat bottom
- acrylic paint
- water based wood primer or gesso
- acrylic varnish (optional)
- sandpaper, fine grit
- paint brush



figure 3



figure 5



figure 4

- c. 1A, 1C, 1B (c-d)
- d. 1B (d-e)
- e. Repeat four more times decreasing to ten C beads.

#### Round 2:

- a. 2A, 1C, 2B (f-g)
- b. 2B, 1C, 2A (g-h)
- c. Repeat four more times.

#### Round 3:

- a. 1B, 1C, 1B (i-j)
- b. 1A, 1C, 1A (j-k)
- c. Repeat four more times.



**a**

- Round 4:
- a. 1A (l-m)
- b. 1B, 1C, 1B (m-n)
- c. Repeat four more times decreasing to five C beads.

Refer to **figure 4** as you work rounds 5 and 6.

#### Round 5:

- a. 1A, 1C, 1B (a-b)
- b. Repeat four more times.

#### Round 6:

- a. 1A (c-d)
- b. Repeat four more times.
- c. Sew through all five A beads again and pull them into a tight circle (c-f and photo a).

- ③ Secure the thread and end it as before.

This photo detail shows the decrease of the egg's top. The A beads are red, the B beads are blue, and the C beads are white.

### close the bottom

- ① Start a new thread and secure it in the beadwork so it exits a C bead to the left of the a color A section (**figure 5, point a**).

- ② Working clockwise, decrease the bottom as the top. Remember to step-up to end each round.

#### Round 1:

- a. 1A (a-b)
- b. 2A, 1C, 2A (b-c)
- c. 1B (c-d)
- d. 2B, 1C, 2B (d-e)
- e. Repeat four more times decreasing to ten C beads.

#### Round 2:

- a. 2B, 1C, 2B (f-g)
- b. 2A, 1C, 2A (g-h)
- c. Repeat four more times.

#### Round 3:

- a. 1A, 1C, 1A (i-j)
- b. 1B (j-k)

- c. Repeat four more times decreasing to five C beads.

#### Round 4:

- a. 1B, 1C, 1A
- b. Repeat four more times.

#### Round 5:

- a. 1A
- b. Repeat four more times.
- c. Sew through all five A beads again and pull them into a tight circle.

- ③ Secure the thread with half-hitch knots between beads and end the thread. ●

Contact Diane at 232 Front St., Lititz, Penn. 17543-1602; [dianeherzler@dejazzed.com](mailto:dianeherzler@dejazzed.com); (717) 626-5205. Kits are available for purchase, see her ad on p. 179.





# Loops & Ladders

*Have fun making an easy, two-needle bracelet*

by Melody MacDuffee

**L**et your creativity drive this project. Start with a focal bead and a handful of cylinders. Raid your old stashes to find complementary beads and seeds, and you're ready to go. Line up your pieces for a preview, or thread beads on the fly. If you live on the edge, build the bracelet with asymmetric

sides. This forgiving ladder-stitch design allows you to be creative and have fun. So let yourself go, but be sure to use long cylinder beads every two or three rows to stabilize the bracelet. Stop to test your seed counts as you link rows to ensure that the bracelet lies flat but doesn't look too loose.

## stepbystep

Start by stringing the center row, building first to one end, then the other. To make the uprights and rows lie flat, you'll need to experiment with your seed bead counts. These directions produce an 8-in. (.2m) bracelet with 31 rows.





### stringing the bracelet

- 1 Cut a 4-ft. (1.2m) piece of Nymo, condition it with beeswax, and thread a needle on each end. String an agate, a spacer, a focal bead, a spacer, and an agate. Center the beads.
- 2 String three seed beads, a jade bead, and three seeds on both sides of the center row (photo a). (A focal bead wider than the 11mm bead shown requires more seeds for the ladder to lie flat. Most 10-11mm centerpieces require five to seven seeds.)
- 3 String a Czech bead, a jade bead, an agate, a jade, and a Czech on either needle. Continue through the end seed (photo b). Set this needle aside. With your second needle, go through the beads on the new row from the opposite direction, picking up the first seed you come to on the other side (photo c). Add four to six seeds on each side. (The seed count depends on the width of your row.)
- 4 Repeat step 3 (figure 1), using varied combinations of beads on each row.



a



c



b

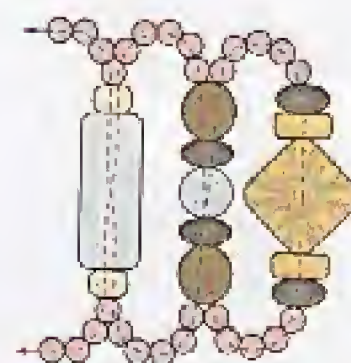


figure 1





d



e



f



g



figure 2



figure 3

Continue until you have 15 rows. If you're changing the bracelet's length, continue until you are about two rows shy of half the desired length. The beads for your end rung should be shorter than the other rows.

**5** Make a loop of seed beads just big enough to fit around your button. I used 23 seeds for a  $\frac{3}{8}$ -in. (16mm) button (photo d). Run both threads through the loop beads and the last rung of your bracelet several times to strengthen this stress point (figure 2). Tie the tails together and dab the knot with glue. Pull the ends through the nearest bead then cut off the tails.

**6** Cut and condition 4 ft. of Nymo, then thread one needle on each end.

Center the first row on the thread, and make the second half of the bracelet a mirror image of the first.

**7** String eight seed beads on either needle. Slide the button over the heads. Run the needle through the end row to close the loop (photo e). Strengthen by running the thread through the loop and end row several times (figure 3). Tie the tails together and dab the knot with glue. Pull the ends through the nearest bead then cut the tails.

### making the earrings

**1** String a Czech bead, a spacer, an 8 x 5mm cylinder, a spacer, a 14 x 4mm cylinder, a spacer, and a Czech bead onto a head pin. Make a wrapped loop

(see "Basics," p. 166). Make two shorter dangles using an agate, a spacer, a 14 x 4mm cylinder, a spacer, and an agate (photo f).

**2** Connect the earring sections (photo g). Open a 9mm jump ring (see "Basics"). Slide on the three dangles with the longest one in the middle. Add a 7mm ring and close the 9mm ring (see "Basics"). Open a 4mm ring, slide on the 7mm ring and one of the posts, and close the rings.

**3** Make a second earring to match the first. ♦

For more information, contact Melody at 5854 N. Chalet Dr., Mobile, Ala. 36608 or (251) 342-9076.



### materials

#### 8-in. (.2m) bracelet

- metal focal bead
- 4 metal accent beads
- 14 14 x 4mm cylindrical gemstone beads, new jade
- 6 8 x 5mm cylindrical gemstone beads, green turquoise
- 40 2 x 4mm gemstone beads, jade
- 6 4mm beads, moss agate
- 12 4mm Czech pressed-glass 3-sided beads
- 28 seed beads, size 8<sup>0</sup> matte, gold-lined
- 335 Japanese seed or cylinder beads
- 10 spacers, 5mm
- Nymo D beading thread
- beeswax
- beading needles, #12

- button with shank,  $\frac{3}{8}$  in. (16mm) to  $\frac{1}{2}$  in. (23mm)

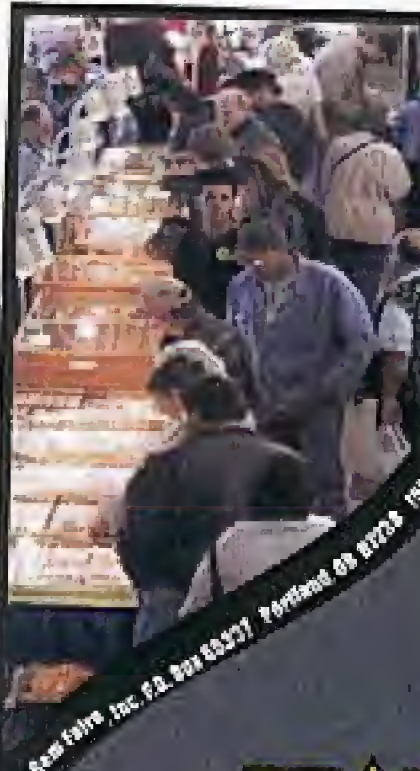
- clear glue or nail polish

#### earrings

- 6 14 x 4mm cylindrical gemstone beads, new jade
- 2 8 x 5mm cylindrical gemstone beads, green turquoise
- 4 4mm Czech pressed-glass 3-sided beads
- 8 4mm gemstone beads, moss agate
- 14 5mm spacers
- 6 head pins
- 2 9mm jump rings
- 2 7mm jump rings
- 2 4mm jump rings
- pair earring posts

Tools: round- and chainnose pliers, wire cutters





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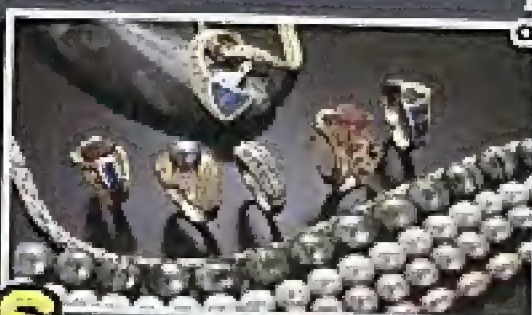
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g



h



i



j



k



l

fingers or chainnose pliers. Hold the stem wires just below the petals and fold the stem down to create a hook (photo g).

② Slide the folded petals over the second section of petals as in photo h.

③ Place the flower center in the middle of the petals of the second section and arrange the third section of petals behind the second. Make any adjustments, and when you are pleased with the placement of the petals, gently twist the wire stems together. Don't overtwist or the wires will break.

④ Cut the end of the floral tape at an angle and place it at the base of the flower. Wrap the tape around the top of the stem, directly under the flower. Stretch the tape slightly and wrap it diagonally down the length of the stem. The tape will adhere to itself (photo i).

### leaves

① Transfer three strands of green seed beads onto the spool of green wire.

② Slide five beads to about 3 in. from the wire's end. Bend the end. This is the center, or base row, of the leaf. Hold the beads in place and wrap the wire from the spool loosely around the fingers of your non-dominant hand. Twist the wire around itself several times just below the beads, forming a wire loop. The beaded wire coming from the spool is directly below the five-bead base.

③ Extend the spool wire at a right angle to the base row and slide enough beads

against the twist to reach around one side of the base. Wrap the spool wire above the top bead of the base one time (photo j).

④ Slide enough beads into place to reach the bottom of the base row (photo k).

Wrap the wire below the base once. To make leaves with a rounded bottom, keep the spool wire at a right angle to the twist.

⑤ You now have three rows across the leaf. Continue until you have a total of nine.

⑥ Wrap the wire three to four times over itself at the base of the leaf. Cut the wire from the spool and cut the loop under the leaf at its center. Twist the wires together to form the stem.

⑦ Wrap the stem of the leaf with floral tape.

⑧ Make one to two more leaves.

### finishing

① Hold the flower and leaves together. Twist the stems together and secure them in place with another wrap of floral tape (photo l).

② Make enough pansies and leaves to fill your container.

③ Fill the container with floral clay and cover it with moss. Secure the moss with a couple of small pieces of U-shaped wire.

④ Attach two pansies with leaves to a piece of 16- or 18-gauge wire 2 or 3 in. longer than the pansy's stem. Wrap with floral tape and insert it into the clay. •

Contact Trude at 7578 Regency Lake Drive, Boca Raton, Florida 33433; (561) 395-5196.



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# Tubes and



by Lynn Bergman

**E**very Tuesday, the bead store in my neighborhood has open bead night, and a group of us get together to work on our projects. Although the amount of serious beading that gets accomplished varies, the contact is a priceless source of inspiration, technique, and project ideas. While on vacation, I developed a fascination with the herringbone spiral rope technique. I wanted to find a way to use this textural stitch as the centerpiece of a project. I had a vision of what I wanted to do, but the construction didn't jell until I took a herringbone scissors-case class from Susan Hillyer. She had us use a removable bead ladder as the base and taught several decreases. Both techniques inspired the engineering for my bracelet. Be aware that the larger you make a spiral tube, the flatter it becomes. Using various bead sizes helps it retain a ropelike appearance.

## stepbystep

Construct this bracelet from the middle toward each end. The ends taper into a large spiral to which a button-and-loop clasp is attached. A snap, toggle, or lobster claw clasp would also work. You might also try inserting focal beads in the center spiral or substituting strands of beads for the center spiral and tubes.

Throughout the article a *stack* refers

to a vertical column of beads; a *stitch* is two beads in adjacent stacks that tilt toward each other.

### adding and ending thread

When the working thread is about 6 in. (.15mm) long, it's time to add new thread, then end the old one.

① Thread the needle on the tail end (where you cut it from the spool) rather than the working end. Insert the needle in the bead the old thread exits

and go down four beads (figure 1, a-b). Go up three beads in the adjacent stack (b-c). Go down two beads in the first stack (c-d). Go up three beads in the second (d-e). Go down four to six beads in the third (e-f). Then trim the short tail off and thread the needle on the long end.

② Follow a similar path to end the old thread, working in the opposite direction. I like to take this opportunity to reinforce any loose areas or nudge bad beads into the right orientation.

### making the foundations

① Begin by making a reusable ladder two beads high and 24 stitches long with the same kind of beads you'll be using for the project (see "Basics," p. 166). Use a contrast color of beading thread or Fireline. Start the ladder by picking up four beads rather than two and change color after every ten stitches. After reinforcing the ladder, tie the starting and ending tails together with a surgeon's knot (see "Basics"). Clip the tails. You'll use this ladder again to start the second piece.

② Place a stop bead 3-4 in. (80-



# spirals

Combine two versions of  
Ndebele herringbone stitch  
for an intriguing bracelet

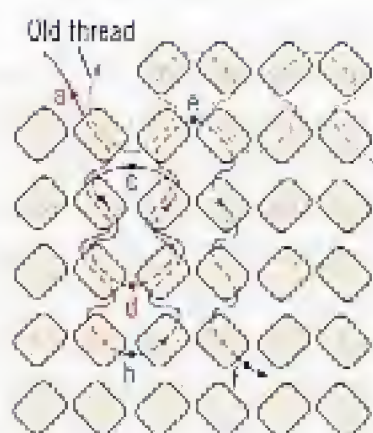
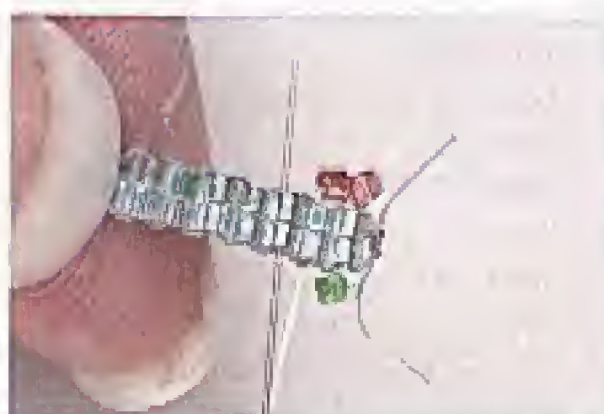


figure 1

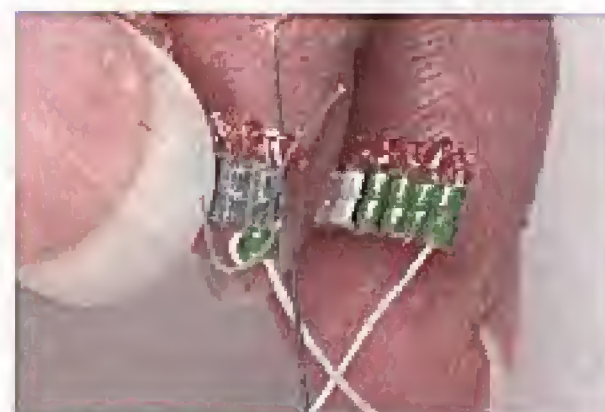
100mm) from the end of a 1-2 yd. (.9-1.8m) length of beading thread by sewing through the bead twice.

**3** *Row 1:* To begin this row in herringbone, come up through the end pair of beads on the ladder, snugging the stop bead against the bottom of the ladder to help you maintain even tension. String two A beads and go down the second pair of ladder beads. Come back up the third pair (**photo a**). Repeat until you have added 24 beads/12 stitches and the needle is going down the last pair of ladder beads (**photo b**).

**4** Join the row of herringbone into a ring by going up the first A bead strung.



a



b



c



d

Make sure that the ladder is not twisted (**photo c**).

**5** *Row 2:* Work regular herringbone around the circle with A: string two A, go down the second bead of row 1 and up the third. *For regular herringbone, go down one and up one.* After adding the last two beads, work a normal step up by coming up the first two beads of the

first stack. Snug up the stop bead (**photo d**).

**6** To reinforce the join of the herringbone tube, go down the top bead of the last stack and come back up the top bead of the first stack (**photo e**).

*Row 3:* Work in MC and regular herringbone, ending with a normal step up.

*Row 4:* The thread path of row 4 is





e



g



i



f



h



j

unusual because it unifies the herringbone so that you can remove the ladder. Go down three and up three (all the herringbone beads in each stack) as you add pairs of MC beads. At the step up, go down three and come up four (**photo f**).

*Row 5: Work in MC.*

*Row 6: Work the first stitch with 2MC, then MC and B, B and C, C and B, B and MC. The sixth stitch has 2MC. Repeat on the other side of the tube.*

*Rows 7-9: Work as row 6.*

*Rows 10-12: Work in MC.*

*Rows 13-14: Work in A.*

**7** To remove the ladder, loosen and remove the stop bead. Gently tug the herringbone beadwork away from the ladder as you carefully clip the threads that attach the ladder to the herringbone (**photo g**). Remove any loose threads. If a long thread remains, leave it for later use.

**8** Make a second foundation piece, steps 1-6. Do NOT remove the ladder at this point.

### weaving the side tubes

**1** Flatten the foundation tube without the ladder so there are three stacks of MC on each side of the patterned section. The side tubes have four stitches around and are worked from the two outermost front and back stitches. Use the existing thread to begin the first side tube.

**2** For the first row, work the first two stitches in MC. Your needle will be

going down the fourth stack of A in line with the first stack of the color pattern. Bring it up the A bead immediately behind the one it is exiting (**photo h**), pull snug, and work two MC stitches behind the first two stitches. The step up will be on the outer edge (**photo i**).

**3** Work the side tubes in the following color pattern:

*Rows 1-3: MC.*

*Row 4: B.*

*Rows 5-7: MC.*

*Row 8: A.*

*Rows 9-11: MC.*

*Row 12: C.*

*Row 13: B.*

*Row 14: C.*

*Rows 15-17: MC.*

*Row 18: A.*

*Rows 19-21: MC.*

*Row 22: B.*

*Rows 23-25: MC.*

**4** End the thread on the first side tube.

**5** Add a new, long thread that exits the fourth stack in from the other edge (the one above the outer edge of the color pattern – **photo j**). Work rows 1-25. Leave the thread in place.

### joining the foundation pieces

**1** Remove the ladder from the second foundation piece and flatten it so it has three stacks of MC on each side of the center pattern. You'll join the ladder end of this piece to the ends of the two side tubes.

**2** Use the thread exiting the side tube

and go down two beads on the fourth stack of the foundation piece (**photo k**).

**3** Come up the two beads on the third stack from the edge and go down the matching two beads on the tube (**photo l**). Tighten the thread. Continue in this manner, joining the four stitches of the tube to the matching four stitches of the foundation.

**4** End by bringing the thread down the first two beads of the side tube and the top bead of the foundation.

**5** Zigzag through the next five beads on the middle section of the foundation, exiting the fourth bead from the edge (**photo m**). Join the other side tube, steps 1-4. When you are finished, the thread will exit the fourth bead from the edge on the foundation piece.

### making the center spiral

To make the spiral, you first reduce the four stitches to three by placing a large 11° seed bead between the middle stacks on each side. The variety of bead sizes and the fact that you do not work regular herringbone (down one, up one) causes this tube to spiral. A little thread will show on the first few rows.

*Row 1:* As you add beads for each stitch, go down one then up two. Start by coming out the top bead on the fifth stack from the edge. For the first stitch, string an 11°, go down one and up two (**photo n**). Stitch 2 is two B (down one into the inside of the foundation on side 1, up two on the inside of side 2 –



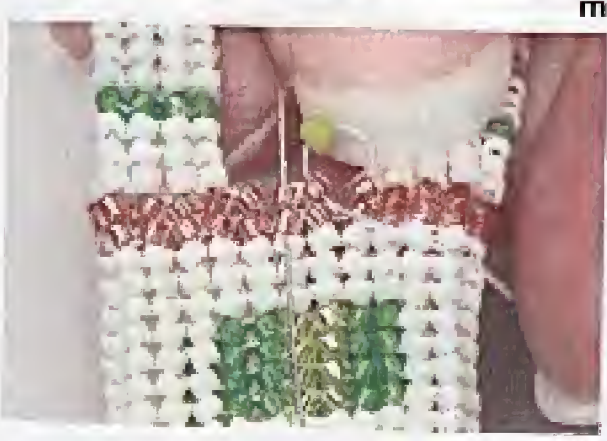


photo o); stitch 3 is an 11°; stitch 4 is two 14°s. For the step up, go down one and up three on the inside of the foundation (the third bead is the first 11°).

**Row 2:** Continue to go down one and up two. Stitch 1, 11° and B (photo p); stitch 2, B and 11°; stitch 3, two 14°s and step up as before.

**Row 3:** Go down one and up two. First stitch, 11° and B; stitch 2, B and 11°; stitch 3, two 14°s; end down one and up three.

**Reinforcing row:** Without adding beads, go down three and up four for the entire row until you exit the 11° in the first stack. As you work this row, ease any problem beads into proper alignment.

**Rows 4-31:** For the rest of the spiral, the herringbone pattern is down one and up three. There is no step up. Pull tight and the thread will no longer show.

### connecting the spiral

To make sure the spiral fits well, place the work on a flat surface. Don't twist the spiral. If it is too long or too short, remove or add rows.

① When the spiral is the right size, go down one and up two all the way around to pull the top together.

② You'll connect three beads on each side of the spiral to the four beads on each side of the center section of the foundation. With the thread exiting an 11°, go through the bead closest to the side tube and come out the next



figure 2

bead on the foundation. Go down the second spiral bead and up the third (figure 2, a-b). Go up the third foundation bead, down the fourth, and through the other 11° (b-c).

③ Go up the foundation bead closest to the other side tube (c-d). Go down the next foundation bead then down and up the last two spiral beads (d-e). Go up the next foundation bead, down the last, and through the first 11° again (e-f). End the thread.

### tapering the bracelet ends

To keep the outer edges smooth, the decreases are made in the middle of each side. I used different colors so the decrease pattern is easier to see. Work in regular herringbone. See figure 3 for the taper rows.

① Position the thread so it exits an edge bead. Follow the pattern exactly, keeping the decreases centered on each side. After working a row on the first

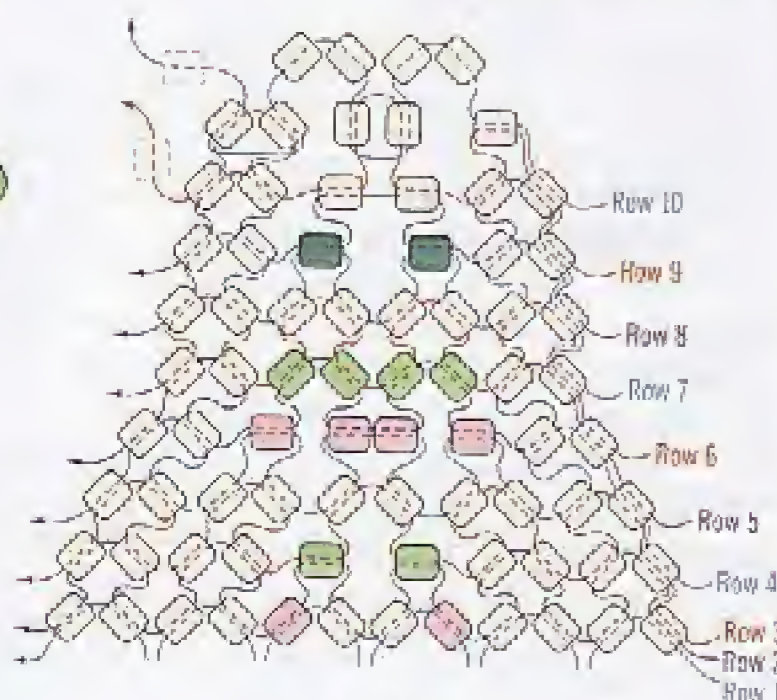


figure 3

side, turn the piece over and repeat on the other side. Then step up to the next row.

**Row 1:** (six stitches) 2MC, 2MC, A and MC, MC and A; 2MC, 2MC.

**Row 2:** (six stitches with decrease between stitches 3 and 4) 2MC, 2MC, string a C between the two beads on the stitch below. Repeat in reverse order.

**Row 3:** 2MC, 2MC. Go through the first C, string 2MC, go through the second C and up the next MC. 2MC, 2MC.

**Row 4:** 2MC, 1A, 2A, 1A, 2MC.

**Row 5:** 2MC. Go through the single A, string 2C, go through the pair of A, string 2C, then go through the single A and up the next MC; 2MC.

**Row 6:** 2MC four times. Note: six stitches have been reduced to four.





figure 4

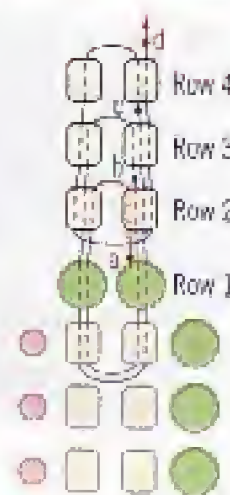


figure 5

Row 7: 2MC, 1B, 1B, 2MC.

Row 8: 2MC. Go through the first B, string 2MC, go through the second B, and come up the next MC; 2MC.

Row 9: On this row, the sides begin to merge. String an MC, go down the next MC, and through the first horizontal MC; 2MC. Go through the second horizontal MC and up the next MC. String 2MC, go down the last MC on this side and up the first MC on the other side.

Row 10: Go through the horizontal MC, string 2MC, go down and up the next 2MC, string 2MC, go down and up the last 2MC on the side. Then go through the horizontal MC to work the two stitches on the other side.

2 Work the button end of the large spiral from this taper. Then repeat the taper on the other end and finish with a large spiral and loop.

## making the large spiral

Row 1: Go down one and up one. For the first stitch, string an 11° and an MC. Stitch 2 is an MC and a 14°. Stitch 3 is an 11° and an MC. Stitch 4 is an MC and a B. Step up through two beads.

Row 2: Add the same beads as in row 1, but go down one and up two on each stitch; step up through three.

Rows 3-23: Follow the pattern but go down one and up three. There is no step up. Lengthen or shorten the end spirals to make the bracelet the desired length.

## adding the button

1 You need to taper the end spiral to add the button.

Row 24: Go down one and up two and add one bead over each stitch as follows: 11°, MC, 11°, MC. You now have two stitches.

Rows 25-27: Go down one and up two. Stitch 1 is an 11° and an MC. Repeat for stitch 2. Close the spiral by going up one and down two around the last row.

2 Bring the needle down the spiral about six rows to add the button or bead. Position the needle so the closure will sit on the center top of the spiral.

3 Sew the button between two beads, repeating the thread path as many times as possible for security.

4 If you're using an 8mm bead instead of a button, position the needle as for the button. String an MC, the bead, an 11°, and a C. Go back down the 11° and the bead and string an MC. Go through the same or a neighboring bead on the spiral (photo q). Reinforce the thread path as many times as possible.

5 End the thread and trim.

## making the loop end

1 Repeat the taper on the other end of the bracelet.

2 Repeat the large spiral, working 26 rows or the number desired.

3 To form the loop, you work on only half the spiral. Row 1 reduces two

stitches on one side of the large spiral into a long strip of 2MC.

Row 1: Go down one and up two (figure 4, a-b). Add an 11° and go down one (b-c). Come up two (c-d). Add an 11° and go down one (d-e). Come up two (e-f).

Row 2: 2MC, go down two, and up three including the step up (figure 5, a-b).

Row 3: 2MC, down three, and up four (b-c).

Row 4: 2MC, down two, and up three (c-d).

4 For an 8mm bead closure, repeat row 4 for a total of 15 rows. For a ½-in. (13mm) button, work a total of 20 rows.

5 Final row: add two 11° beads. Go down two and up three. Make sure the loop fits over the head or button securely. Then reinforce the end, going down two and up two.

6 To attach the loop to the other side of the spiral, go down the 2B and come up the adjacent 2MC beads.

7 Go back into the same 11° on the loop (photo r) and come down out of the other 11°.

8 Attach this 11° to the two free stacks on the second side of the spiral by going down the two 11°s next to the first join and coming up the adjacent 2MC. Go back through the same 11° (photo s) and the bead above, then go down the stack with the first 11°. Sew the two MC stacks of the spiral together.

9 Reinforce the join. Then end the thread. •

Contact Lynn by email at [cleo@pacbell.net](mailto:cleo@pacbell.net) or in care of Bead&Button.

## materials

- 4 colors Japanese cylinder beads
  - 10g MC (main color – alabaster/purple)
  - 2g A (first accent color – pink/teal)
  - 3g B (second accent color – medium green/lavender)
  - 2g C (third accent color – chartreuse/turquoise)
- 5g size 11° seed beads to match C (choose large Japanese 11°s or Czech 10°s)
- 2g size 14-15° seed beads to match A
- Nymo B or D beading thread
- beading needles #12 or 13
- 8mm bead or ½-in. (13mm) shank button



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# X marks the spot

*Discover an X-citing way to  
embellish a bracelet*

by Dorothy Hoeschen

**A**s a child, I spent hours wandering through the forest, searching for pirates' treasure. I scouted for signs, but the Xs I found never marked lost riches. Now I look back and wonder why I ever thought pirates buried their ill-gotten treasures in the woodlands of central Georgia!

Recently, new twisted bugles caught my eye. I avoided bugles in the past because of their tendency to cut thread; then I heard about stronger thread options. So with new materials in hand, I set out to make a crisscross pattern. After settling on a design, I looked at the row of Xs. "Hmm," I thought, "It sparkles like treasure. Maybe X does mark the spot."

## stepbystep

To build this 7¼-in. (.18m) bracelet, make a bugle base using ladder stitch. Edge with seed beads and small drops. Embellish the base with smaller bugles, seeds, and crystals. Finally, add loops and a button. The number of twisted bugles you use depends on the cylinder width and the desired bracelet length. Choosing a cylinder count that's divisible by three – such as this count of 60 – makes finishing the pattern easier.





a



b



c



d

### build the base

- 1 String a stop bead on 3 yd. (2.8m) of doubled, conditioned thread. Go through the thread twice and leave a 6-in. (.15m) tail.
- 2 Work in ladder stitch (figure 1 and photo a) to create a base of 12mm bugles fitted to your wrist. If you run out of thread, tie a half-hitch knot (see "Basics," p. 166) onto the thread that straddles two bugles. (I call this a *thread bridge*.) Work back through a previous bugle. Tie a second knot on the next thread bridge, then hide the thread in the adjacent bugle and trim it. Add new thread by reversing this process.
- 3 After attaching the final bugle, remove the stop bead. Weave in the tail, tie-off as directed in step 2, and trim.



e



f



g



h

### create the picot edging

- 1 On the thread that exits the last bugle, string three seed beads. Go under the thread bridge between the second and third bugle and back through the last seed you added (photo b). This bead now *stands up*, and its hole parallels the bugles' holes (figure 2).
- 2 String a teardrop and a seed bead. Go under the next thread bridge and through the last seed (photo c). Pull it snug. String two seeds. Go under the next thread bridge and through the last seed (photo d).
- 3 Repeat step 2 until you reach the end bugle but do not go under the last thread bridge in the row. This time, go into the bugle and come out the other side. Repeat the

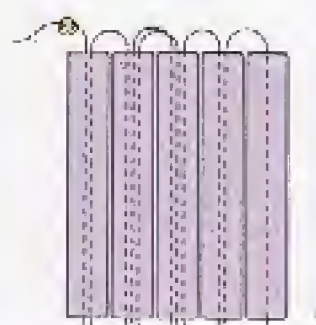


figure 1

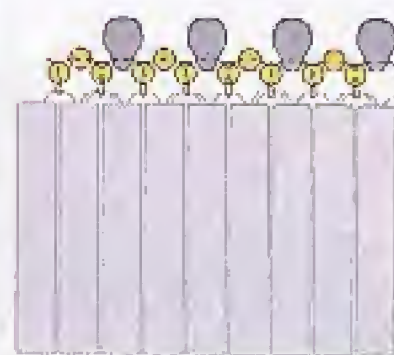


figure 2

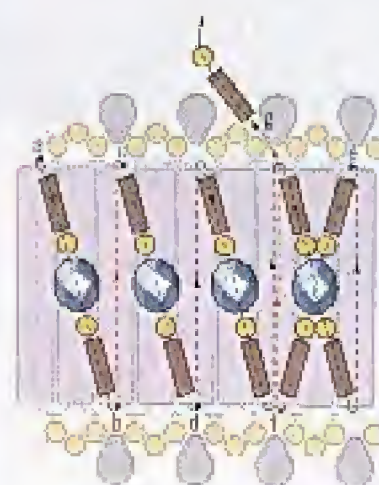


figure 3

picot edging on the opposite side. When you reach the end, go through the bugle and come out the other side.

### top with embellishments

- 1 String a small bugle, a seed bead, a crystal, a seed, and a small bugle. Go across the base and through the third bugle in the row (figure 3, a-b). Repeat, but go through every other 12mm bugle (c-d and photo e). If using a different 12mm bugle count than I have, you may not end at the last bugle. Don't worry – the button will hide the end's imperfections.
- 2 Your thread is now exiting from the last – or next to last – 12mm bugle. String a small bugle and seed bead. Go through the crystal in the center of the last embell-

ishment. String a seed and small bugle. Go through the bottom of the third 12mm bugle, skipping the middle 12mm bugle as before (e-f). Exit the top (f-g), and the X appears!

- 3 Repeat to complete the row of Xs (photo f). Go through the last 12mm bugle.

### finish it off

- 1 String an even number of seed beads to make a loop large enough to go around your button. I use 26 seeds for a 3/4-in. (16mm) button.
- 2 Go through the opposite end of the bugle and exit at your starting point, creating a seed bead loop. Work in even count, flat peyote stitch (see "Basics") for two or three rows (photo g). Tie off, bury, and trim the thread.
- 3 At the bracelet's opposite end, tie on doubled, conditioned thread as before. String four seed beads, the button's shank, and four seeds. Go through the bugle at the opposite side to complete this loop (photo h). Reinforce this section by sewing through the loop several times. Tie off, bury, and trim the thread. •

Contact Dottie at [stonebrash@juno.com](mailto:stonebrash@juno.com) or 3940 Lehnberg Rd., Riegelsville, Penn. 18077.

### materials

- 60 2.7 x 12mm twisted bugles
- 29 4mm Swarovski crystals or fire-polished beads
- 116 3mm bugles
- 5g seed beads, size 11"
- 56 tiny teardrop beads
- C-LON, size D, or Power-Pro
- beading needle, #10 or 12
- button with shank, 3/4 - 1/2 in. (13 to 19mm)
- beeswax, if using C-LON



*David Best shares his extravagant vision of beads and autos*

# Hot wheels



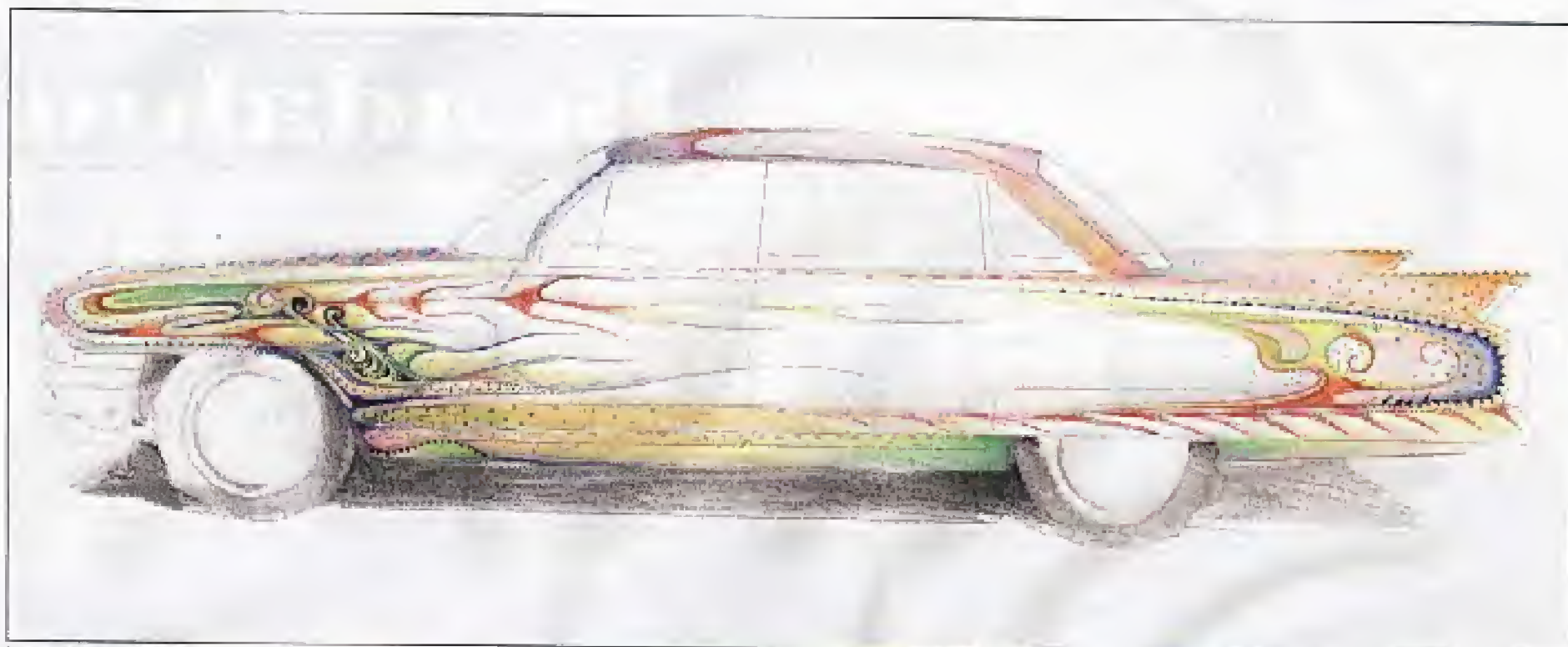
by Randy Johnson

**Y**ou may not immediately make the connection between beads and cars, but in artist David Best's mind, these two unlikely components belong together.

Best, a leader in the art car movement, designed the Beadmobile, an extravagant display of bead embellishment glued to a 1962 Cadillac. From the start, the project was more than just surface design. It was a work of public art, requiring the services, energy, and creativity of hundreds of people to accomplish.

*Continued on page 134*





Drawing © 2002 David Best

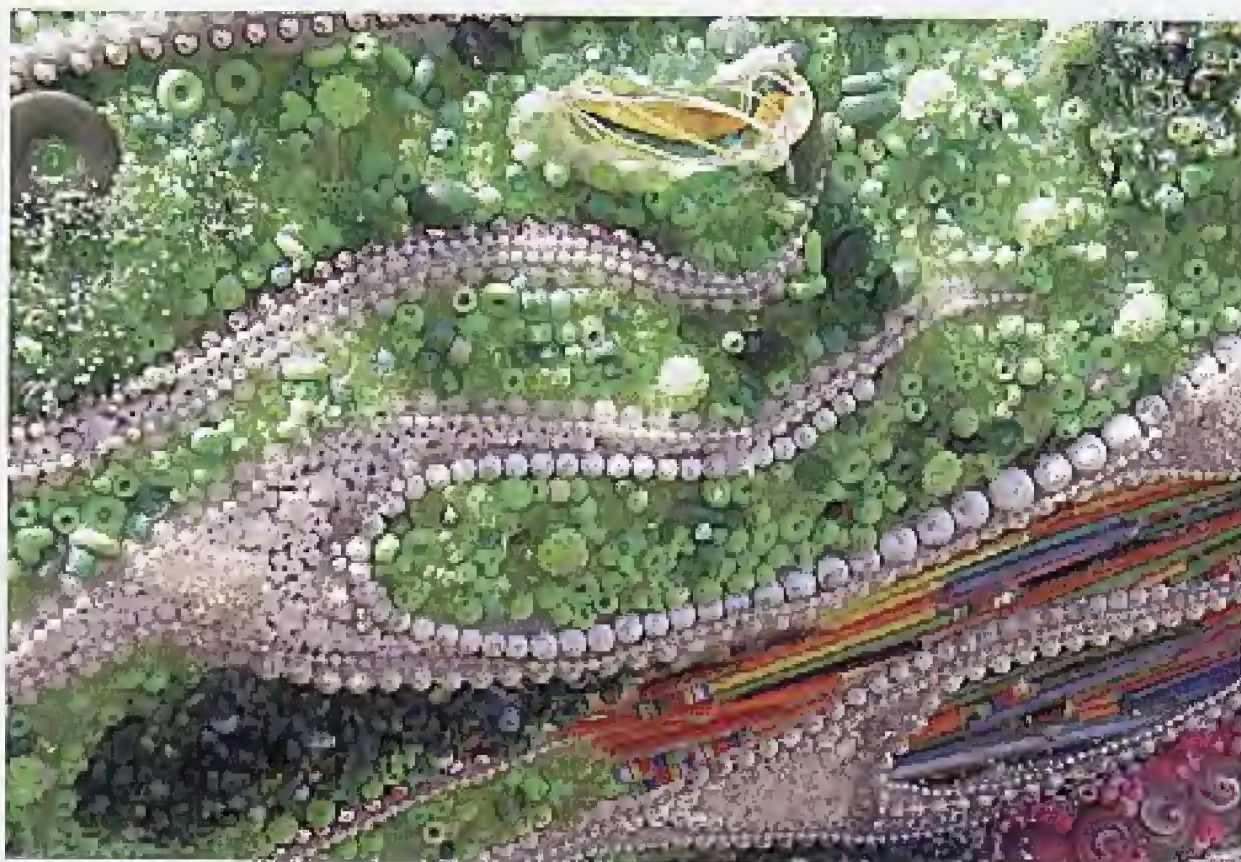


Photo © 2003 Fire Mountain Gems

### the opportunity

In 2002, representatives from Germany's Essen Motor Show contacted Best to create an art car for its annual event, which is the world's largest private auto show. Best knew that his work would compete for attention among some of the world's finest cars, including Porsches, Lamborghinis, BMWs, and James Bond's famous XKR Jaguar. He began to imagine a spectacular project that would create a startling contrast to the slick, highly engineered entrants and the gleam of polished chrome. He began to imagine a beaded car.

Best approached Stuart and Chris Freedman, owners of Fire Mountain Gems and Beads in Grants Pass, Oregon, and they agreed to collaborate on the project. He spent a day in the company's warehouse, loading his pickup with 1,200 lbs. of sparkling glass and acrylic beads. For his sculpture's base, Best chose a vintage Cadillac. "A Cadillac is a classic car with a large surface," Best commented. "For a European show, it's perfect. It's distinctive and truly American."

### the vision

Once in Germany with the car and his embellishments, Best invited the public to participate. Armed with adhesives to attach beads to the car's surface, he enlisted passersby and school children to decorate the Caddy. Among his helpers were 50 physically and emotionally challenged 12- to 17-year-olds from

Continued on page 136



Photo © 2003 Fire Mountain Gems





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Photo © 2003 David Fetherston

the Helen Keller School. He made a special connection with these teens, often bringing out unexpected talents. In one case, an autistic boy became so involved with the car that he worked for two hours, when his normal ability to focus seldom topped 15 minutes.

Early in the project, Best dedicated the BeadMobile to Theresa Morrow, a Fire Mountain employee who was battling breast cancer. At the heart of his work, Best says, is his desire and ability to touch other people.

#### **an ongoing sensation**

After its success in Germany, Fire Mountain shipped the car to several bead events (including the 2003 *Beads-Button Show* in Milwaukee) with additional plans to exhibit the car through 2004. Not surprisingly, the Freedmans are considering another project with Best.

From the artist's perspective, once a work is complete, he's comfortable moving on to the next project. Best says, "Art is really not very permanent. Objects disappear. What is really important is the impact I can have on other people's lives and in creating wonderful, lifelong memories, both for me and for them." ♦

Contact Randy at Fire Mountain Gems and Beads, (541) 936-8273, [johnsonr@firemtn.com](mailto:johnsonr@firemtn.com), or [firemountaingems.com](http://firemountaingems.com).



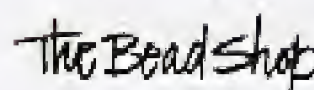
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